MAY £1 U.S.$2.00 CAN $2.60 MARVEL

THE DOCTOR WHO MAGAZINE™

THE SIX DOCTORS REVIEWED!

PLUS

A COLOUR POSTER OF PERI AND THE DOCTOR!

100th ISSUE!

VENGEANCE ON VAROS

DOCTOR WHO

CONTENTS

May 1985 issue Number 100

DOCTOR WHO LETTERS....................................4

THE LEGACY OF GALLIFREY 6

A History of the Timelords.

ROBERT HOLMES INTERVIEW.......................12

A prolific writer for *Doctor Who* since the Troughton era, and a demanding script editor during the Tom Baker period, Robert Holmes explains why he prefers the former in this candid interview.

GALLIFREY GUARDIAN 17

A report on the 18 month cancellation of *Doctor Who.*

MATRIX DATA BANK 19

EPISODE CHECKLIST 20

A complete listing of all the episodes, including Season 22.

HIT FOR SIX...23

The six Doctors revealed!.

WHO ON VIDEO..29

A new series of video interviews by Reeltime, and the latest releases from the BBC.

ON TARGET 31

ARCHIVES/FACT FILE.....................................32

The *Arc of Infinity* is launched, and we also look at the making of a Peter Davison doppelganger.

SEASON 22 – A RETROSPECTIVE 36

A look back at *Attack of the Cybermen* and *Vengeance on Varos.*

COMIC STRIP 39

A new writer, a new direction and an old foe for the Doctor, as Alan McKenzie and John Ridgway place the Time Lord and his feathered friend in a deadly *War-Game.*

Talk about bad timing! How does it feel to assume the editorial reins of a magazine whose central character has just had his television show suspended for 18 months? Well it's difficult to gather your thoughts, let alone understand the situation when the theories and accusations start flying. After the BBC's somewhat abrupt announcement on the 27th February, the media latched onto the vigourous, yet well argued, response from *Doctor Who* fans. This reaction was reflected in the letters of outrage that inundated the Marvel offices. So why was there nothing reported in **Doctor Who Magazine 99**? This is one of the perennial problems with a monthly schedule, and the aforementioned issue was already at the printers when the news broke.

By now everyone should be aware that the Doctor will be back on our screens in 1986, with the promise that "*Doctor Who* has a great future on BBC 1". The series will return to the 25 minute programmes, which I think is a step in the right direction, with Colin Baker and Nicola Bryant once again in the lead roles. If this incident has served to prove anything, it's that the fan following for *Doctor Who* is considerable, vocal and cannot be casually ignored, as Bill Cotton, the Managing Director of BBC Television, was quick to point out: "We appreciate the passionate support of the fan club in this country, and of fans around the world". This admission sounds more than just evasive rhetoric, and accordingly should put to rest any fears that *Doctor Who* will be axed.

All of which bodes well for this celebratory issue and the future of **Doctor Who Magazine**. What's coming up? Apart from a livelier package, look for some new names in the line up of writers and a greater variety of articles. We'll also be bringing back those long lost competitions, so brush up on your *Who* history.

Cefn Ridout

Doctor Who Magazine is published by Marvel Comics Ltd., 23 Redan Place, Queensway, London W2 4SA. All Doctor Who material is copyright © 1985 BBC. All other material is copyright © Marvel Comics Ltd., a subsidiary of Cadence Industries Corp. No similarity between any of the fictional names, characters, persons and/or institutions herein with those of any living or dead persons or institutions is intended and any similarity which may exist is purely coincidental. Nothing may be reproduced by any means in whole or in part without the written permission of the publishers. All letters sent to this magazine will be considered for publication, though the publishers cannot be held responsible for unsolicited manuscripts or photos.
Subscription Information: Annual subscriptions to Doctor Who Magazine can be obtained by sending a cheque or Postal Order (send no cash) to the editorial address for £9.00 (overseas subscriptions are $30.00 US currency). Delivery is First Class Postage in the UK and by Air Speed for Overseas. For display advertising contact Sally Benson 01-2221 1232. Printed in the UK.

Editor .. Cefn Ridout   Assistant Editor ...Roger Birchall   Designer ...Jane Hindmarsh   Publisher .. Stan Lee   Adviser ... John Nathan-Turner

DOCTOR WHO LETTERS

Send all your letters to:
Doctor Who Magazine,
23 Redan Place,
Queensway,
London W2 4SA.

Following the news, announced on 27th Feburary, that the BBC are to postpone the next season of *Doctor Who* for 18 months our offices were flooded with mail. Here is a selection of readers comments on the decision...

THE OUTCRY

... I was rendered shocked by the news that the BBC is trying to end *Doctor Who* (or at least not make any series until late next year). Their puny excuse is that they want to save money. The BBC remind me of Terry Nation's description of the Daleks: "They represent the blank, unheeding face of officialism" ...

Diona Jacolson,
Albany,
Western Australia.

... I hope public opinion wins the day, as it did with *Dallas,* and we don't miss a whole *Doctor Who* season time. If the worst comes to the worst I only hope that repeats are shown (and I don't mean of the last series)...

Neil Short
Hove,
Sussex.

... I am disgusted that the BBC could do such a thing to their biggest export and the programme which is the longest (running) SF series ever ... This season is the best in some years and is *Doctor Who* at its best...

Wayne Curley,
Kenfig Hill,
South Wales.

... This is the most outrageous outrage I have ever known. The *Doctor Who* budget is too small for a start, so they won't save all that much money. The money they get for the *Doctor Who* merchandise must earn them millions every year...

Simon Collins,
Pensby,
Wirral.

It is an outrage! How can the BBC postpone season 23 for 1½ years? The shows many fans and contributors will not stand for such a preposterous action. The BBC have many programmes they could butcher instead of *Doctor Who* (many of which aren't as popular)...

Malcolm Hope,
Fenham,
Newcastle-Upon-Tyne.

I was shocked (like a lot of other fans) when I saw that *Doctor Who* was to be shelved for 18 months. What are the fans going to do for 18 months apart from reading your brilliant magazine? I hope the BBC (now not my favourite station) are going to at least show some old *Doctor Who* stories. I mean that can't cost too much...

Simon Driscoll,
Marden,
Kent.

I must say I was shocked at the outrage of an 18 month wait until the 23rd Season. Not only is this a letdown to the actors, but also to the people who work on the programme. Through copyright from all the items on sale, and the broadcasting of *Doctor Who* all over the world, the BBC must amass almost a season's budget...

Gary Durrant,
Lowestoft,
Suffolk.

... Has the Controller of BBC1 taken leave of his senses? Just what criteria does he use in deciding what programme to 'axe' – a lucky dip? The Beeb are 'resting' the most popular sci-fi programme in the world; and one that must have the most consistent production values in TV (at least the sets and effects are realistic, and you can usually follow the storyline), in favour of other dramas (in other words: further imports to fill the Saturday slot). And yet they have the effrontery to claim that this 'rest' in no way endangers the future life of the series – what rubbish (like its future dramas no doubt)...

Joseph Colleran,
Anfield,
Liverpool.

THE DEFENCE

Amidst the torrent of letters you will no doubt be receiving which demand the immediate return of *Doctor Who* to the screens, here is one on a slightly different tack.

The reaction of the papers to the announcement of the suspension of the series has been such that anyone would be liable to think that it had been dropped altogether. The programme will be back next year, only in its old place, beginning in September instead of January.

The fact that Michael Grade has decided to delay the series for financial reasons says a lot, as Patrick Troughton has suggested, for the case for a higher licence fee. Instead of demanding a change of the decision, I think the alternatives should be considered.

The Government has made clear its desire that the BBC should become a commercial station, or else be reduced to merely a public news and information channel with only a small drama section. Clearly in such a set-up there would be no place for a series such as *Doctor Who.* Either alternative would prove to be disastrous for the quality of British television.

The standard of the stores in *Doctor Who* has been excellent in the past few years, and the current season is particularly good. I would rather wait eighteen months than have a poorer quality, low budget version.

In the meantime, I think it is important to support the idea of a licence free increase to ensure the future of the programme, and also to press for the BBC to fill some of the gap with repeats of earlier stories that we all want to see very much.

All in all, I think that this incident could well prove to be beneficial for *Doctor Who,* and the whole of the BBC in general.

Richard Crowest,
Brundall,
Norfolk.

HISTORICAL

First of all I would like to say how much I have enjoyed reading the **Doctor Who Magazine** since I discovered it existed, about a year ago. I especially enjoy reading the letters page and the *Matrix Data Bank* because it is nice to know what other fans think of the programme and it is good that we have someone to answer our questions.

I am mainly writing to say how much I enjoyed the recent article on David Whitaker. I think that his novelisation *The Crusaders* is one of the most enjoyable of all the books. This may be because it is a historical story, and the only thing which makes it science fiction is the TARDIS itself.

When you consider the number of places the Doctor visits it is hardly likely that he will always be faced with people who are scientifically advanced. But 99 times out of 100 he does.

So when we get stories like *The Crusaders, The Highlanders* and, more recently, *Black Orchid,* they come as a welcome change. *Black Orchid* was the first completely historical story for 15 years and I think that it is about time we had more of them.

Susan Murphy,
Leicester.

NOT SUITABLE FOR ADULTS

You don't seem to print all that many letters sent in by the female of the species, so I hope mine will be an exception.

I feel rather sorry for actors Colin Baker and Nicola Bryant, who have to act out pathetic storylines.

Beginning with *The Twin Dilemma*, it is clear the story was meant for an under-five age group, and failed to make an impact on screen whatsoever.

Attack of the Cybermen was definitely another re-hash of previous Cyber-stories. The acting was an improvement on *The Twin Dilemma*, and the direction was average.

But the Cryons!

They looked like *Star Trek* monsters.

Vengeance on Varos part one was superb, let down by a rather trashy part two.

The Mark of the Rani was quite good, acting-wise and direction-wise, but was spoiled by the ridiculous plastic tree transformations.

The Two Doctors was a load of rubbish, and I'm disappointed with Robert Holmes (surely it wasn't his idea?). It contained dull acting, cheap-looking Sontaran masks, and over the top acting by John Stratton. The scenes with the second Doctor turned into an Androgum were so stupid, I was embarrassed at watching the show in front of my family.

I am 20, and gathered *Doctor Who* was aimed at an adult audience. If they (adults) watch the show today, they'd watch anything.

At the time of writing, part one of *The Timelash* has been screened. Oh my God! Another cheap story with silly monsters.

By the time my letter is printed (if it is), the 1985 season will have ended, but I am hoping that the Dalek story will be sensible.

All in all, this season has been the worst ever, and I hope for an improvement when *Doctor who* returns after its 18 month rest.

Bring back the old writers who have written such classics in the past.

Bring back the 25-minute episodes, one per week on Saturday nights, but at a much later time-slot, so the public will consider the show is designed for adults. Bring back Dudley Simpson, whose music is much more impressive than today's incidental scores. Have at least 2 six parters every season to break up the all too predictable four parters.

Drop the childish elements in *Doctor Who*, for I am rapidly losing interest in the show, that has been reduced to a noticeably "cheap" production.

It may seem that I hate *Doctor Who*. I don't, it's just that fans are being driven off with such boring, childish stories. And with so many excellent stories that have gone before, it now seems that the really good ones died with Tom Baker's Doctor.

I don't want the show to be axed for good, and I am making these comments for *Doctor Who* to be improved. To save it.

Julie Fairclough
Burnley.

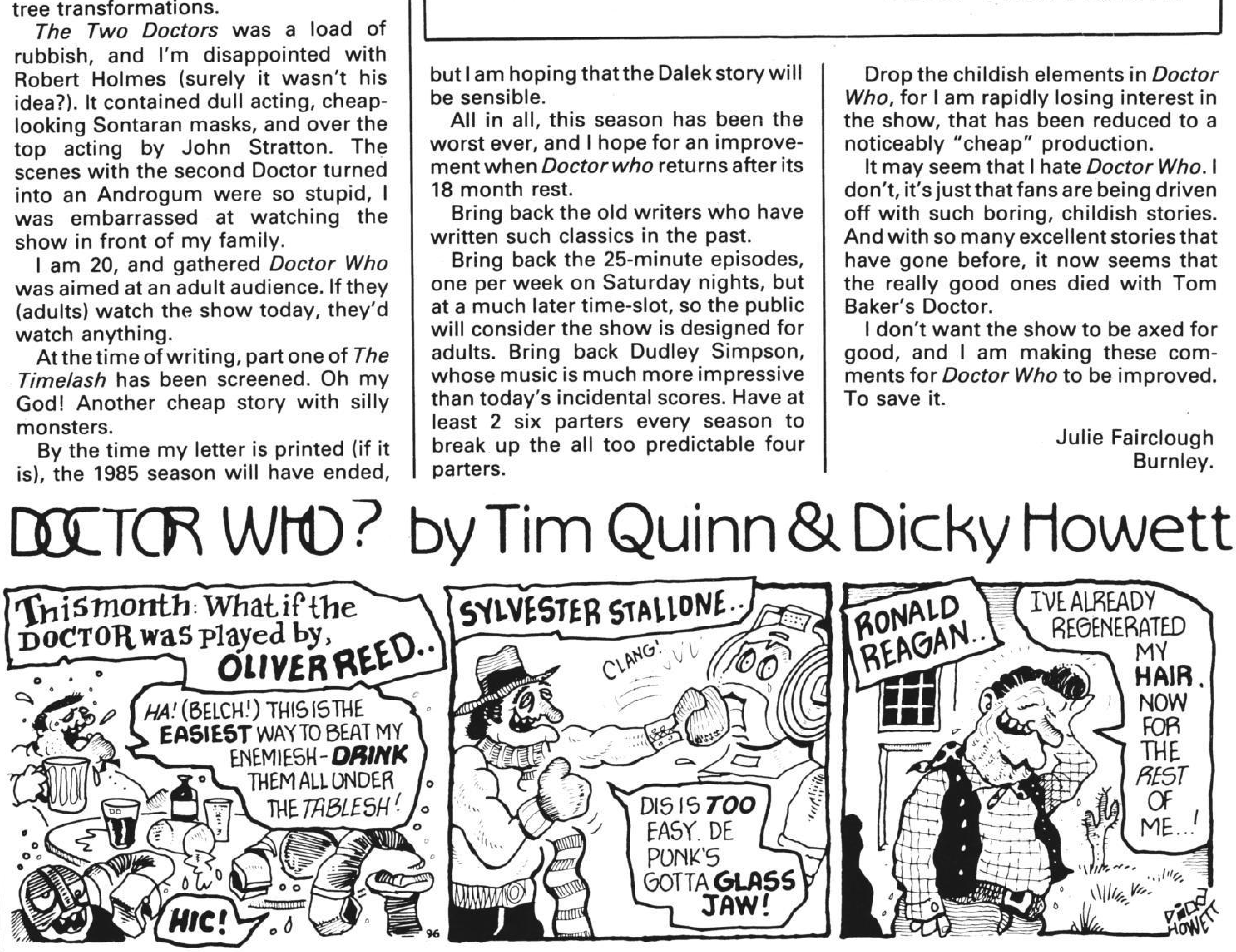
LETTER FROM THE PRODUCER...

Many, many congratulations on reaching your 100th Edition. I hope to continue reading your excellent product for many years to come.

As always, stay tuned!

John Nathan-Turner,
Doctor Who Producer,
BBC Television.

DOCTOR WHO? by Tim Quinn & Dicky Howett


This month: What if the DOCTOR was played by, OLIVER REED..
HA! (BELCH!) THIS IS THE EASIEST WAY TO BEAT MY ENEMIESH - DRINK THEM ALL UNDER THE TABLESH!
HIC!
96
SYLVESTER STALLONE..
CLANG!
DIS IS TOO EASY. DE PUNK'S GOTTA GLASS JAW!
RONALD REAGAN..
I'VE ALREADY REGENERATED MY HAIR. NOW FOR THE REST OF ME..!
DICKY HOWETT

Around the turn of this century, the fragments of an ancient document were found in St Paulo's Chuchyard, Berkshire, by two anonymous tourists. The document, written in some arcane language, was passed from 'expert' to 'expert' for decades, until it was once again uncovered by* Gary Russell *who, with the assistance of fellow* Whostorians, *pieced together the puzzle of Postar the Perfidious and the Scrolls of Gallifrey.

THE LEGA
OF
GALLIFR

Gallifrey is very old. In fact it is so old, any details of its early history have been long lost in the chambers of the Capitol. In the years before Rassilon's Laws of Time, the Gallifreyans didn't really keep good records, preferring to concentrate their energies on interstellar travel to undeveloped planets, proclaiming themselves as Gods. Thankfully, however, there were some Gallifreyans who had the foresight to stay home and build a future for *their* planet. These included people like the solar engineers who, having discovered that the square root of minus three was impossible to calculate, had their biological engineers develop a new species of animal which had *that* knowledge bred into it. Thus, when any planet on which this animal was placed tried to find the square root of minus three, the animal would turn round and say "Ah, but that's impossible". The biological engineers on Gallifrey called this creature, to date their greatest achievement, a calculating animal with a tail, the acronym of which is, of course, cat. Cats have been recognised as the sign of intelligence on Gallifrey ever since.

The Gallifreyans owe another debt to the ranks of their solar engineers, and one man in particular – Rassilon. With the encouragement and support of his friend Omega, Rassilon decided to investigate the possibility of time travel. Now all Gallifreyans have two hearts, respiratory by-pass systems and other useful internal organs which allow them to live to about 300 years, but Rassilon was beguiled by the possibility of immortality. However, it was Omega who actually pointed out that immortality was impossible, and how much easier it would be to invent a time machine that allowed you to travel to see long dead planets or planets in the throes of creation. They worked on their project for three years, and came to the conclusion that if they detonated a black hole in space and transferred the power back to Gallifrey and contained it, they would have the answer to time travel.

They never went into any great detail because the Gallifreyan Council were quite bored by the whole idea (at that stage it was a wholly Arcalian Council). Hoping to dissuade them from further useless experiments, the Council Leader, Tussan, asked his cat for his opinion. Yawning loudly the cat suggested that the Council should finance Rassilon and Omega's project. Although startled by this advice, the Council agreed, and Rassilon thanked them most profusely.

It was eventually decided that Omega should venture into the black hole on his own, because they required someone on Gallifrey to operate the receiving mast that would contain the black hole's power. Thus it was that Omega made the ultimate sacrifice of his life in detonating the black hole, whilst Rassilon sat at a console and operated the mast, and took all the credit. The mast, a towering beacon named The Eye of Harmony, was placed deep beneath the floor of the capitol, right under the Panopticon, where it was locked away by The Great Key. In the years to come its power grew, but no one knew exactly to what extent. Rassilon decided he should find out.

Within a few short months Rassilon had discovered certain properties that The Eye of Harmony possessed. He stabilised its various elements which had originally been a part of the black hole before Omega detonated it, and set the elements in an eternally dynamic equation, balanced against the mass of Gallifrey. This meant that the Eye could cy

Ey

never be removed. If it was, Gallifrey would revert to anti-matter, and take most of the universe with it. Whilst it existed on Gallifrey it was a permanent source of power. Rassilon also devised a sash that was needed to approach The Eye of Harmony, but despite the protection it provided, the emanations from this trapped elemental force were destroying his body. In his hunger for immortality, Rassilon was ironically killing himself. As if that wasn't enough, Rassilon also had to cope with a fickle Council, who, now that the engineers ideas had seen fruition, were very interested in The Eye of Harmony.

One day the Council summoned him, saying *they* were going to continue his work on time travel and that he would be granted a pension. In the meantime, there was a position available for him in the Prydonian opposition council. In anger at his dismissal, Rassilon destroyed the sash, thus ensuring no one would ever see the Eye of Harmony again. The leader of the Council, Tussan, then demanded that the Chancellory guard take Rassilon away to be punished. As they led him away the engineer gasped and fell to the floor, his body finally dying after the strain of dealing with anti-matter. As he lay there, Tussan's cat hissed into Rassilon's ear, telling him not to give up. Suddenly, before the astonished eyes of the Council and Chancellory guards, Rassilon's body changed, the face growing younger, the brown hair turning fair, and the body altering its shape. For the first time ever, a regeneration took place. Rassilon became the first of the Time Lords.

After a few days' rest, during which time he achieved a considerable degree of fame for his miraculous transformation (especially within the Prydonian chapter), Rassilon assumed the leadership of the Council, declared himself President, and set about restructuring Gallifreyan society. The first thing he did was work out which Gallifreyans should be Time Lords and which shouldn't. Tussan's cat, meanwhile, announced to Tussan that it was worthy of better things than a deposed Arcalian officer, and decided to join Rassilon. Tussan complained bitterly about betrayal and humiliation, but the cat merely replied "I am the cat that walks by himself and all places are alike to me", and slowly walked away to Rassilon. Thus it was that about 100 men and women, from each chapter, were exposed to a little of The Eye of Harmony's power. They gained the ability to regenerate, an ability that would be passed down through their children.

Rassilon then set his mind to the task of conquering time travel. Over the next few centuries, work progressed on a time travel capsule that could travel anywhere in space and time. These capsules were nicknamed TARDISes by the engineers, taken from the acronym Time And Relative Dimensions In Space. The Time Lords then proceeded to discover the science of transdimensional engineering, and these TARDISes became dimensionally transcendental, ie, bigger on the inside than out. Whilst the outer shell of the ship moved, the interior existed in another dimension. Without this the capsules' inhabitants would have aged rapidly if the ship travelled say, a thousand years into the future. Everything seemed to be running smoothly for the Time Lords. . . then a series of events took place that were to change Gallifreyan history.

The first change was a direct result of Rassilon's overreaching ambition. As he entered his twelfth regeneration, Rassilon invented The Death Zone, and made the biggest mistake of Gallifrey's history – he meddled with time, using it as a game. Setting aside an uninhabited sector of Gallifrey, he constructed a massive tower, from which emanated a tiny proportion of power from The Eye of Harmony. Then, inside the Capitol, he built a gaming room which consisted of a Time Scoop – a machine that could take anything from anywhere and anywhen in the universe and place it in The Death Zone. Here it would fight for survival, trying to reach The Dark Tower where The Eye of Harmony would return the survivors home. To Rassilon it seemed an entertaining enough game, but to the other Time Lords it was a terrible misuse of their powers. They tried to convince Rassilon to stop, and even the cat tried to reason with him.

It was eventually a Cardinal called Pandad who managed to persuade Rassilon from this form of entertainment. Rassilon had put the Daleks against the Cybermen in The Death Zone. An interesting fight Rassilon thought, but the game had gone awry when the Cybermen began to win somewhat convincingly and were threatening to destroy The Dark Tower. This would release the power of The Eye of Harmony and maybe give the Cybermen the power of time travel. If a relatively non-warlike race such as the Time Lords couldn't treat the power of time with respect, what would warriors like the Cybermen do. Taking The Great Key, Rassilon went to The Eye of Harmony and shut down The Dark Tower, closing off The Death Zone. He then sealed up the gaming room and decreed the Game of Rassilon to be over. No one, he declared, had the right to misuse the powers they had discovered. He accepted that he had made a grave mistake and claimed that anyone, in any time of Gallifrey's existence, who sought immortality, would pay the price for their foolhardiness.

Rassilon was also nearing the end of his twelfth regeneration and was preparing to metamorphose once again. But before he changed, there were things to do. A recent investigation had resulted in the discovery of a planet in Mutters Spiral, the fifth from the sun. On that planet lived a creature of unimaginable power called The Fendahl – it was like death itself – it couldn't die and lived by destroying all else. The Time Lords, under the influence of a Councillor from the Patrex opposition, had decided to destroy the fifth planet and put a forcefield around that tiny sector of space. Within this they reversed time forever; not only did the fifth planet, and apparently the Fendahl, cease to exist, it never had existed and never would. The Patrex Counciller, Morbius, saw this as a great feat, but Rassilon saw this as a further misuse of power. It wasn't until reports came in that an Arcalian senate of the planet Minyos had been totally destroyed, that Rassilon took it upon himself to create the Laws Of Time.

THE LAWS OF TIME

"No Being May Come Into Contact With His Past Or Future Self – No One May Traverse Their Own Time Stream".

"No Single Being On Gallifrey Or Any Other Planet May Interfere With The Course Of Another Person Or Planet's Destiny".

"Past History Cannot Be Altered And Whilst There Are Any Number Of Futures None May Be Deliberately Shaped".

Rassilon's laws, in the light of Minyos action, were accepted and Rassilon resigned from the Presidency, naming Pandad as his successor. This left the former Cardinal as President, immediately below him a ➤

THE LEGACY OF GALLIFREY

Chancellor, the Prydonian Cardinals and four Councillors. Also on the High Council was one non-Time Lord, a Castellan, who was in charge of the general running of society and a very powerful man. Whilst the High Council sat and observed the cosmos, the Castellan actually worked to keep Gallifrey ticking over. This meant that none of the High Council did a great deal except talk about the events of Methusis VI or Delta Alta Four and stroke cats, which the cats appreciated no end.

Rassilon did, however, take one man into his confidence, Chancellor Azmeal, and told him of the whereabouts of The Great Key. Thus it was that no Chancellor who knew about The Great Key could ever become President. As it turned out, events in the future would change that ruling, but that was still many years in the future. In the meantime, Rassilon went into solitude, and was rumoured to be working on some vast new project that would benefit the future. Azmeal naturally defended Rassilon's motives and in doing so made himself quite a few enemies.

Rassilon, now left totally alone and unconcerned with the trivialities of Time Lord society, decreeing it as decayed (which was rather unfair as he himself caused the deterioration), set to work. His first task was the creation of the Matrix – a massive storage bank of intelligence into which the minds of dying Time Lords would be fed just before physical death. Thus centuries of acquired intelligence and experience would be available should they ever be needed. It would be a sort of psychic history book. Exactly what the Matrix is made from or the principles of how it works are unknown, as Rassilon was determined that that secret would not be passed on. The first intelligence he decided that should be put into the Matrix was his own, and so he left the machine dormant. However, Rassilon couldn't predict his next brush with death, and when it occured he found he was unable to bring about another regeneration. Instinct told him that 13 regenerations were impossible, and his time was up. Calling Chancellor Azmeal to his side he instructed him in the operation of the Matrix and allowed his mind to be fed into it. Azmeal then arranged, as Rassilon had requested, for the body of the first and greatest Time Lord to be taken to the Dark Tower in The Death Zone, where it lay in a massive tomb. Rassilon was no more.

When he had passed on the Presidency to Pandad, Rassilon had made it seem natural that the Presidency should stay in the Prydonian chapter. Not surprisingly, harsh voices were raised in dissent at this 'accepted wisdom'. Morbius, the Patrex councillor, had the loudest. It was during this period of dissatisfaction that the next great event in Time Lord history occured – Civil War (or really terribly uncivil war as many of the dormice-like Time Lords thought). Morbius, a very powerful and popular man amongst the Patrexes, and even the Arcalians, suddenly became a cult leader. He wanted a joint High Council, with representatives of all three castes working for the people, and a decree to make all Gallifreyans Time Lords (not just descendents of Rassilon's aristocrats). But he especially desired the presidency.

If Pandad was considering either of the first two demands, he certainly didn't approve of the latter. And so he tried to exile Morbius and a few of his followers, in an effort to show his strength and resolve. But Morbius escaped, and travelled through time, amassing a huge army of evil to attack the Capitol. In the ensuing war, the loss of life was quite horrific with whole generations of Time Lords and ordinary Gallifreyans dying in battle. Eventually Pandad drove Morbius' army to the planet Karn where, in a final confrontation, the two armies were destroyed, as was most of the planet's bystanding populace.

Morbius was captured and faced a trial on Karn – much to the annoyance of The Sisterhood of Karn, or rather the survivors of it, who would have preferred the whole disastrous business to have taken place on Gallifrey. Pandad sent Morbius' army back from whence they came, and stated that Morbius would become the first Time Lord to be executed. During this announcement, Pandad misjudged his footing and stepped back over a precipice, falling to his death. Pandemonium ensued, and in the midst of the confusion an Arcalian Cardinal, Helron, managed to operate the disintegration chamber in which Morbius had been encased.

Having made reasonable peace with the Sisterhood of Karn (the Time Lords agreed to protect them, if the Sisterhood supplied them with some of their life-giving Elixir to allow more Galifreyans to regenerate), Helron declared himself President and returned with an Arcalian High Council to Gallifrey. Although Morbius was regarded as evil, his claims had some effect on Time Lord society, and so Helron placed a Cardinal and a Councillor from each caste on the High Council. However, the President and his Chancellor would always be from the same chapter. As a result of these changes, Azmeal was out of a job. Not that he minded greatly as he set his mind to investigating the secrets of Rassilon's Matrix. Throughout these experiments, Azmeal always had a nagging feeling that he was only discovering those facts to which something, somewhere was leading him. It was as if, even in death, Rassilon was continuing to help the Time Lords.

All this time, Helron and his High Council grew increasingly wary of Azmeal, and possibly a little afraid of him as well. After the ex-chancellor regenerated for the last time, many thousands of years after

Morbius' crusade, Helron decided to remove Azmeal from Gallifrey. Needless to say, with his work still uncompleted, Azmeal resented this decision and spoke out against the High Council, declaring them hypocrites. In fear of the Council's response, he fled Gallifrey only to be hunted down by alien employees of Helron. Angry at this transgression of the Laws of Time, and at the destruction of the planet by the warriors who were searching for him, Azmeal returned, now branded as the first renegade Time Lord, and massacred

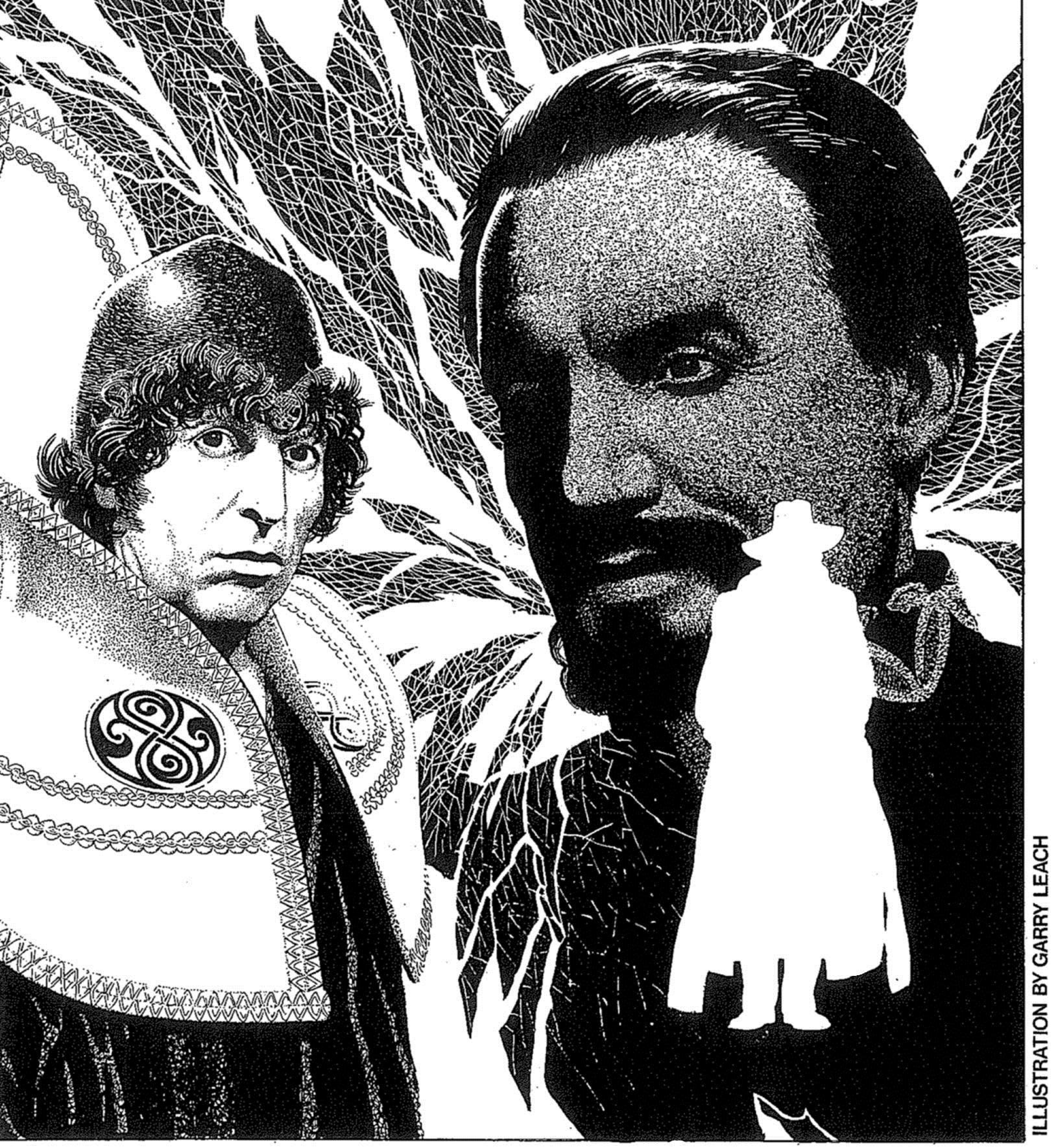


ILLUSTRATION BY GARRY LEACH

Helron and his High Council. Immediately a new High Council came into power, decreed Azmeal Public Hero Number One, and allowed him to escape Gallifrey to complete his work on the Matrix.

It was during this time of reorganising that the Academy of Time Lords was turning out some of its best students. It was also a time of strife as many Time Lords and Gallifreyans were renouncing their society, choosing to live on other planets or in the outer wastes of Gallifrey. These few realised that Rassilon was right and Gallifrey had fallen into decay.

In particular, three students at the Academy, two Prydonians and one Patrex, consistently conducted rebellious, anti-hierarchical activities. One was a thoroughly unpleasant egotist who liked to be known as the Master – a title earned through his constant bullying of other students. He was a very good cosmic theoretician, but not skilled in practice. His contemporary from the Prydonian chapter was known as the Doctor who, with a friend called Drax, spent most of his time carrying out silly chemical experiments. The third dissenter was a Patrex girl called Rani, who was brilliant at everything, and chemistry in particular.

As the three grew up, and apart, it became obvious to Cardinal Borusa that they had little future on Gallifrey. The Master was the first to escape, by gaining Professor ➤

THE LEGACY OF GALLIFREY

Salyavin's permission to investigate the Academy library after hours, and thus discover a special book. Although the Master never found the book, he left Salyavin well and truly implicated in the affair. Salyavin was then to be imprisoned on a special Time Lord prison planet, because the theft of the book was a very special crime. Somewhat bitter at being imprisoned for not really committing a crime, Salyavin decided that to spite the High Council he would steal the book and take it with him. The High Council never knew this and so Salyavin vanished to Shada. About fifty years later the book was also discovered lost, but no one really cared; they had survived without it for a few thousand years, and probably wouldn't need it again in a hurry.

The Doctor meanwhile became a Councillor on the High Council, and for many years sat and watched the universe and basically ensured that no violations of time took place. However, he made it abundantly clear that he wanted more from life than to act as an intergalactic policeman. Eventually, he followed the Master's trail and, stealing a Type 40 TARDIS Mark 1 from the repair shop, took along his equally nosey young granddaughter with him on his quest. All this time, the Doctor's travels were being watched. . . not by the Time Lords or the Master, but by Rassilon. Inside the Matrix, although their bodies were long dead, the minds of the Time Lords carried on. Without the need for physical awareness, their mental powers developed, and through the use of the Amplified Panatropic Computation (APC) network, stretched their powers back into the physical world, not only on Gallifrey but everywhere.

Rassilon created two forces, a force for light and good, and a force for dark and evil. These two entities existed on the astral plain, each needing the other to keep universal harmony; to prevent the universe from sinking into total chaos or total docility. The power Rassilon gave these astral projections was a key, The Key to Time which, when assembled, could be used to literally stop the Universe, and if it had slipped slightly too far good, or too far evil, these projections could therefore control the non-physical side of the Universe. Rassilon and the deceased Time Lords in the Matrix (the Matrix Lords) then agreed to use a physical force outside the APC Net on Gallifrey, and set up the Celestial Intervention Agency (CIA), a flippant title, but an honest one.

This select group of Time Lords were able to break the Laws of Time, if need be, to meddle in the affairs of others. The CIA were of course not generally credited on Gallifrey, so very few Gallifreyans knew of its existence, and frequently its operators thought they were working for the President when in fact they were working for Rassilon, through his CIA agents and the APC net. The CIA, however, also needed an agent outside Gallifrey, and Rassilon decreed it should be the Doctor. It was during his second incarnation that the CIA started manipulating the Doctor, although it wasn't until the incident with the Great Intelligence in London on Earth that the Doctor suspected he was being used.

When the CIA openly contacted him and involved him in an attempt by the Sontarans to discover time travel, the Doctor broke the First Law of Time and met his future self. Although it was accidental, the Doctor desperately tried to escape the Time Lords. Eventually, however, he required the Time Lords' help when a massive transportation through time was needed for some human soldiers. The Time Lords caught the culprits (one of the High Council was actually involved with the project although he died during the final battle) and dealt out the same fate that had befallen the Fendahl eons earlier. The Doctor was put on trial and three members of the High Council sentenced him. The Three were a Prydonian Councillor called Goth, Adelphi, an Arcalian Councillor and the new Prydonian Chancellor, Socra. Socra was also a member of the CIA but no one, not even the President, knew that. The Doctor was exiled to Earth, and his features were once again altered. Socra also had orders not to lose contact with the Doctor. Thus it was that when the Master arrived on Earth, seeking revenge against the Doctor for past deeds, Socra persuaded the President, Pandad IV, to send a member of the High Council to warn the Doctor. Now that they had warned the Doctor, the CIA made constant use of him as a free agent. The Doctor naturally resented this, but knew it was only a matter of time before the CIA, probably through Socra, convinced Pandad IV to release him.

The release came at the end of the Omega incident. The Matrix Lords could foresee anything, they could even implant visions inside people's minds, but even they were unprepared for Omega's revenge, as the one place they couldn't explore was anti-matter . . . and that was Omega's domain. Omega, deserted and believed long-dead, decided the time was right to strike at his brother Gallifreyans and receive the recognition he deserved for giving them time travel. Although Omega was finally defeated by the Doctor, the affair provided a new awareness on Gallifrey, and once it was over, Chancellor Socra convinced the President that the Doctor should be freed. Pandad insisted on an explanation, and so The Matrix Lords allowed the existence of the CIA to become official. Yet Pandad IV didn't, arguing that such official recognition would weaken the people's belief in the High Council; appearances had to be maintained and so, once again, the CIA faded into myth.

Satisfied that things were going his way, Pandad IV became a relaxed and contented President, until the chemical work of an ex-student of Cardinal Borusa's days at the Academy got the better of him. The Rani was now a high ranking official at the Academy herself. She developed a way of making life grow from an embryo to maturity in a matter of minutes. A by-product of this was, however, that the animals grew somewhat larger than they should have been. One day a mouse she was experimenting on escaped and attacked the High Council. Socra died in the animal's jaws, but more importantly Pandad IV's cat was eaten, along with the lower half of the President's left leg. After he had regenerated to save himself, an irate Pandad IV appointed Goth his new Chancellor, and exiled the Rani. He never found himself another cat, and, as he was the last of 'normal' Presidents as we know it, no one has had one since.

The choice of Goth as the new Chancellor was something Pandad IV regretted to his dying day. This momentous occasion occurred some thirty years later when Pandad IV informed the Chancellor that, as he was in that office, he couldn't possibly become President. The position was offered to Cardinal Borusa. By this time, Goth had met the Master, and together they planned to depose Pandad and have Goth elected President. This would be a break with tradition that Goth would ensure by blackmailing the CIA into helping him. Goth's plan failed and the Master left him to die, although Borusa changed the facts so that far from being Pandad IV's assassin, Goth became a hero.

Although the Doctor had declared himself a candidate for the Presidency, he never took the post up. Whilst the Presidency was unfilled, the High Council ratified Borusa's promotion to Chancellor, which left him virtually in charge. Thus, when the Sontaran's invaded Gallifrey, Time Lord society was without a President, a position the Doctor returned to assume. Borusa was reluctantly glad of the Doctor's help in defeating the aliens, and, after the renegade resigned, Borusa took charge of Gallifrey and made some sweeping changes: he reduced the High Council, tightened up on security and made the Time Lords a little more aware of the decadent lifestyle they were leading. It was a long, though worthwhile, struggle, and cost Borusa a regeneration lost through stress.

The CIA also seemed to vanish, but The Matrix Lords were well aware of Borusa's machinations. He had been Chancellor, he had known about The Great Key and had even worn the Sash of Rassilon, and now he was President – something strictly forbidden! Accordingly, Rassilon laid a trap to destroy for good someone as evil and power hungry as Borusa. Borusa meanwhile had built himself a High Council of some repute. Although a Prydonian himself, he had an Arcalian Chancellor – a lady called Thalia, a Prydonian Cardinal called Zorac and Hedin, a Councillor of the Patrex chapter, and the required ordinary Gallifreyan, the Castellan. Together this Council strove to make Gallifrey a decent place, and for many years succeeded – until Omega re-emerged.

It seemed that the CIA had been wrong all this time, and the Doctor had really failed to destroy Omega. Using Councillor Hedin as a link, Omega deceived him, playing on the old man's loyalty to 'the old ways' (the reason Borusa had put him on the council) to help him return for revenge. Once again, however, with the help of the Doctor, Omega was thwarted. Hedin died and the High Council was in disarray. The Matrix Lords could foresee a time when Borusa would lead Gallifrey to ruination and so Rassilon put into play, for only the fourth time since his physical death, The Game Of Rassilon.

Borusa finally sought immortality, genuinely believing that a Time Lord such as he, who had twice seen Omega defeated, seen the Master defeated after Pandad IV's assassination, and played such an active part in the repulsion of the Sontaran attack, should become President Eternal, and rule Gallifrey forever. He reactivated The Death Zone and tried to see how best to get to The Dark Tower. The first thing he did was to send in one of the High Council, under the pretence that The Death Zone was being used by an external force which had to be investigated. First Cardinal Zorac and then Chancellor Thalia visited the Zone. Neither survived the lightning bolts that seemed to come from nowhere – although had anyone been able to trace them, they would have traced them back to the Astral plain of the Matrix, where Rassilon was transmuting psychic energy into elemental weaponry.

Eventually Borusa decided that to clear the way he would use the Doctor, in all his five incarnations. Borusa was aware there were still obstructions in the timefields from the early days, and so he needed scouts to remove the dangers. He used the earliest Doctor to destroy the remaining Daleks, but the massive force of Cybermen needed far more to bring about their destruction. Having rid himself of the Castellan, whom he used as a scapegoat to take the blame for reactivating The Death Zone, Borusa finally fell into Rassilon's trap and played The Game . . . and lost. Borusa received his immortality, as a living bust deep within the tomb. The Doctor was returned home, and left Chancellor Flavia, a Prydonian lady, as acting-President.

The first thing Flavia did was to destroy the Gaming Room and, with a new High Council, set about running Gallifrey along the correct lines. The latest order Acting-President Flavia enacted was to report to her CIA employees that she intended to obtain an intelligent cat. And somehow she felt that from deep within the Matrix, The Matrix Lords, and Rassilon in particular, agreed wholeheartedly. She called the cat Doctor . . .

The translation of The Scrolls of Gallifrey by one Postar the Perfidious, would have been impossible without the help of Martin Wiggins *and* Gordon Blows *for their original research, and* Trevor Phillips *and* Stephen Payne *for their additional suggestions and supplies.*

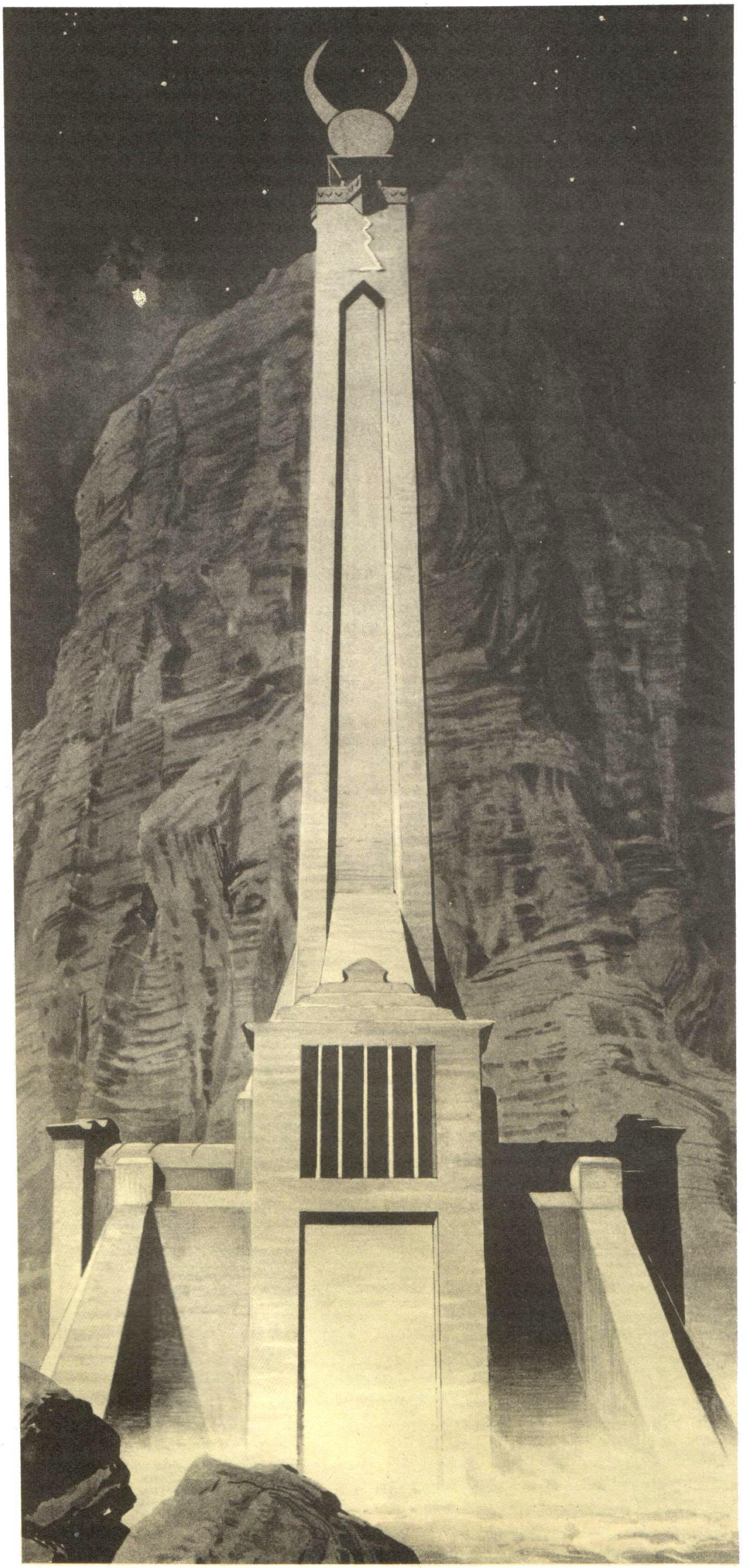


ILLUSTRATION BY GARRY LEACH

INTERV

Robert Holmes

Writer Robert Holmes has been associated with* Doctor Who *since the Patrick Troughton adventure,* The Krotons. *He was script editor during the popular Tom Baker era and has most recently written* The Two Doctors *story from the 22nd season. Gary Russell traces the writer's career to date, and talks to Holmes about his involvement with the show.

Having scripted fourteen *Doctor Who* stories, Robert Holmes must rank as not only the most prolific but the most popular writer throughout the history of the series. Apart from the 'Official' stories he has written, there are countless others he has altered, or simply brushed up to make compulsive viewing during his years as script editor on the show. Whether writing straightforward action-and-adventure stories like *The Caves of Androzani*, comedies like *The Sunmakers* or space opera like *The Space Pirates*, there is little doubt that Robert Holmes' contribution to the series has been immense.

Starting with a look at *The Krotons* story, it is interesting to note that whilst it contains some of the typically Holmesian trademarks – humour, and inventive monsters – the plot is not very exciting. It is simply a tale of one race of humanoids trying to overthrow their alien masters – the main conflict coming from the rather two-dimensional characters of Selris, the aged leader, and Eelek, the young hothead eager to assume the mantle of responsibility.

"What happened with *The Krotons*," explains the author, "was that I sent the idea in, not as a *Doctor Who* but I sent it to the drama department as a story called *The Space Trap*, for inclusion in a series they were doing of four-part science fiction thrillers, because I thought it was a suitable idea. Then I got a letter back from Shaun Sutton, the Head of Serials at that time, saying that they had decided to discontinue this series and he'd passed the idea on to *Doctor Who*. And I never heard any more about it. Three years passed and we were moving house and when I was clearing out my desk I came across the thing and thought 'Well that's not *too* bad', so I rehashed it specifically for *Doctor Who* and sent it in again. Terrance Dicks was script-editor by then and he commissioned it." Therefore the first of many scripts became a reality.

As viewers a few years back would have seen during *The Five Faces of Doctor Who, The Krotons* could not claim to be a classic example of the programme at its best. Poor acting combined with the oddly designed Krotons (rumours, however, that they were the result of a *Blue Peter* 'Design a Monster For *Doctor Who*' are not true) helped to make the show rather forgetable. But the producers were impressed by the script and believed they had a new writer with promise on their hands and immediately commissioned Holmes' next storyline, entitled *The Space Pirates*. Memorable for the first real use of good deep-space model and special effects work, the story revolved around the efforts of the authorities to stamp out piracy throughout the galaxy. This authority constantly came up against the distinctly odd Milo Clancy, a cross between a Mexican bandit and Buster Keaton, who travelled around getting caught up in the pirate's plans because of his connections with one of their contacts, Dom Issigri. Clancy is a definite forerunner of the comedy character that Holmes tries to insert into his scripts in years to come (a prototype Jago from *Talons of Weng Chiang* or Ruebish from *The Time Warrior*). "It was originally intended as a four-part story" Holmes recalls, "but at the last minute became a six-parter when one of their other six-parters fell through, so I went back and reworked some of it. I remember that the germ, that got me going on it was this odd captain type chap in his battered space vessel who, every time it went wrong, kicked it or hit it with a beer bottle and got a result. I can't remember too much about it myself but my wife insists it is better than any of the others I've done!"

Despite initial reservations at the BBC, in 1969 it was decided to carry the show through into the 1970s with a new Doctor in the shape of Jon Pertwee. Terrance Dicks promptly commissioned Robert Holmes to be responsible for tying the third Doctor down to Earth and immediately involve him in a battle to help the viewers forget the change. If Terry Nation can take the credit for putting *Doctor Who* on the right track in the sixties with the Daleks, then Robert Holmes must be credited with keeping the show going during the next decade. The popularity of *Spearhead From Space* is not only due to the new lead actor, or even the advent of colour broadcasting, but simply to the marvellous monsters created during this period. A new era of realism was heralded for *Doctor Who*, now Earthbound and with a more adult approach than previously. Few writers would have dared put Patrick Troughton's 'little Doctor' up against anything as fearsome and evil as the Nestene

IEW

menace. Utilising familiar situations such as country hospitals and the local High Street, Holmes brought *Doctor Who* right into the viewers' living room as the shop mannequins came to murderous life. Matthew Coady, writing in the Daily Mirror, says "the story won my vote as the best in the lifetime of the series so far . . .", an indication of the show's tremendous popularity. How ironic then that Holmes' next story, again featuring the autons, should provoke such a stream of protest, even from the House of Lords.

It was Baroness Bacon who, during a debate on the effects of mass media communication, brought up the subject of *Doctor Who* and claimed that "many children must have gone to bed and had nightmares after seeing the recent episodes". She was referring to the killer doll that strangled its victims that the Master created for his own Nestene masters. In many ways this sort of complaint was a sample of what was to come when Holmes assumed the mantle of script editor in 1974.

". . . I think I'm not a serious writer. I like to get some fun out of what I'm writing."

Following the successful Auton stories came the acclaimed *Carnival of Monsters*. This was the first of Holmes' deliberately playful stories, utilising his fine ability for lively, humorous dialogue.

One other facet about *Carnival of Monsters* makes it fairly unique, as Holmes explains: "The cast never met! I can't remember the reason, but I was asked to make it cheap – though I was told afterwards that it worked out quite expensive! So I decided that the way to write it was to do it in two sections: the onboard ship section and the people outside the machine. Only the Doctor and Jo Grant passed in between. They shot that with the shipboard stuff done in the first session in the studio and the outside stuff done on the second recording two weeks later. It was quite a different and amusing idea to have this peepshow – my favourite bit was when the Doctor got out of the TARDIS at the beginning and started talking to the chickens!" This sort of humour is typical of the Holmesian style – after all, as the Doctor explains to a bemused Jo, why shouldn't an alien lifeform look like chickens. It is then up to Jo to convince the Doctor that not too many alien life

"When I was script editor I was always 'ripping off' the classic horror films and things."

Top: Oriental terror in **The Talons of Weng-Chiang.** ***Above: A scene from*** **The Two Doctors,** ***a story Robert Holmes recently novelised. Inset: Tom Baker as the Doctor in*** **Pyramids of Mars.**

INTERVIEW

ROBERT HOLMES

forms are likely to be held in creates marked Singapore.

The strength of Holmes' scripting is probably best evident in the 1977 Tom Baker story that marked his departure as the programme's script editor – *The Sunmakers:* "Well I think I'm not a serious writer. I like to get some fun out of what I'm writing. If I'm sitting at my typewriter and something makes me laugh then I think *Well, I'll try that* and I use it. Usually, I think, they accept it. I wrote a thing called *The Sunmakers* which was a skit on the Inland Revenue System, with a Gatherer and a Collector, and in that I had some references to income tax forms, like Corridor P45, liquidation and things like that. And then there was the planet that The Collector originally came from, once it was revealed that he wasn't human and he himself went into liquidisation and plopped down into this commode thing. I said he came from the planet Userers (as in people who use you) but Graham Williams was adamant that we couldn't have a planet called Userers which both myself and the director, Pennant Roberts, didn't agree with."

If *The Sunmakers* was a straight satire of taxation, Robert Holmes personal favourite story, *The Talons of Weng Chiang*, with its roots in *Sherlock Holmes, Fu Manchu* and *Phantom of the Opera*, was a send up of a more subtle and different kind. Here we saw a Victorian London of the Sherlock Holmes storybooks: "I'm not a fan of Sherlock Holmes, although I've read all the books, but I am a fan of that *fictitious* Victorian period, with fog, gas lamps, hansom cabs . . . music halls. We look back on it and say that's what it was like, but of course it wasn't. People were slaving in dark, satanic mills and starving in London gutters, but the popular concept of Victoriana is this, with colourful language. I think David Maloney was a wonderful director, he got it all so right. The only thing that went wrong was pointed out afterwards by Graeme McDonald, then Head of Series and Serials, was the rat! The special effects department made this marvellous giant rat, as long as two tables, and they worked from scale drawings and pictures – it looked marvellous. But when it came on the box it had little pink ears, was well groomed and totally unlike a sewer rat, which should have looked scurvious and scaly and greasy and bleeding here and there, with horrible yellow teeth. Instead it was a nice, cuddly sort of rat!"

The Talons of Weng Chiang was the last story that featured the combination of Holmes, Tom Baker and producer Philip Hinchcliffe, possibly the best team effort in the show's history. When the complaints from the Mary Whitehouse camp became too much for the BBC, and after three years of backing Hinchcliffe's motives and stories, they suddenly withdrew support and he left. So exactly how did the early days of the team work? "I had been a script editor on other programmes about three times – I must have done probably about seven years editing in the last twenty-five years – I edited *Shoestring* and *Knight Errant*, and they even asked me to edit *Blake's Seven* later. So I was quite used to the idea of script editing and I had written for *Doctor Who* for some time, and had developed ideas as to how I would like the show to change. Basically I thought it was over cluttered with characters – all the UNIT people – and I wanted to get it back into space because it had been stuck on Earth for such a long time. I also wanted to toughen it, try to make it more adult – to widen the audience and incorporate the mums and dads, who previously just sat their children down to watch it. I had Mary Whitehouse and Shirley Summerfield and 'great' people like that raising questions in the House of Lords when *Terror of the Autons* was done a few years previously, so I think that was indicative of the way my mind worked anyway! I don't think fantasy violence is at all damaging to children and as I explained to Jean Rook and everybody else, if they think they have a sensitive child then they don't let it watch these programmes. It's not up to television to cater for the minority of kids who might be influenced. Fantasy violence is far different from the gory stuff you see in *The A Team* or *The Professionals*. They have a more realistic kind of violence and are *potentially* more harmful. But the other point to remember of course was that, with this adult approach, we pushed our audience figures up . . . from just under seven million per week to just over eleven – which can't be bad!"

> ***". . . I wanted to get*** **(Doctor Who)** ***back into space because it had been stuck on Earth for such a long time."***

Although generally recognised as the script editor for the early Baker era, Robert Holmes had more than a brief look in on the last Pertwee season. "I trailed Terrance Dicks for about three shows, including one with Daleks, and I think an Ice Warrior story as well. What that really meant was that as I worked on these shows Terrance came in twice a week, poked his head round the door and asked 'How are you doing? The aspirins are in the top right-hand draw!' and cleared off again! And then I got him to write *Robot* as he *claimed* it was traditional for a departing script editor to write the first of the next season! Good excuse, wasn't it?"

Rumours have always abounded that most of the twelfth season stories were commissioned by Barry Letts and Terrance Dicks before they left. Robert Holmes, however, claims that isn't true. "No, they were, I'm sure, entirely ours. As I said, I got Terrance to do the first one and then I asked John Lucarotti to write the next one, *The Ark In Space*. He was living on a boat in Corsica at the time and there was a postal dispute so the scripts came in – after I'd outlined the sort of story we wanted – a bit later than expected, because of this dispute. When the second episode came in we could see it was veering off the course that we wanted but it was too late to do anything about it. Then when the last bit came in Philip said, 'We can't use this thing – we've eighteen days to get it right'. That was just before the director, Rodney Bennett, arrived. So I took it home and totally rewrote it. It had my name on it *because* I totally rewrote it. Wherever possible though I tried to keep the original writer's name on the credits – unless it was 100% me. If not, as with *Brain Of Morbius*, we used pseudonyms (Terrance suggested I used a bland name so he became Robin Bland!).

> ***"If you have straight SF with aliens and without parallels people can pick up on, to my mind, it doesn't work too well."***

"A similar thing happened with *Pyramids of Mars*, again a total rewrite. I commissioned Lewis Grieffer – I knew him from old and that he had an interest in mythology. He had written some science fiction before for ITV, but then he had to go into hospital and then had to go to be a television chairman in Tel Aviv or something. Anyway the scripts arrived late and again we couldn't get him to do rewrites quickly enough, not all the way from Tel Aviv, in the style we were looking for! I also got the impression that poor old Lewis had never actually got to see *Doctor Who* because it was quite different from the series' pattern and the Doctor's character was odd and everything. So, I wanted the mythology and I wanted a re-run of *Curse of The Mummies Tomb*, or one of those, so I had to rewrite it. He didn't even give me the story basis of Egyp-tian mythology – I got all that from a book! His story veered all over the place and wasn't anything to do with Egyptian mythology. I wanted Horus, Sutekh etc. *Pyramids of Mars* was, I think, his original title – he was very into pyramids, the alleged magical properties in them.

Having mentioned his commissioning of scripts, which seemed not always to be successful, I wondered how he went about finding writers. "Most of the things that were sent in were not acceptable. I got something sent in, though, by someone called Chris Boucher once and I thought he'd got talent and after several interviews and about two years I got a script out of him – he then of course went on to be a good science fiction writer and I suggested he edited *Blake's Seven.* Douglas Adams also sent in *Hitch Hiker's Guide To The Galaxy* in manuscript form and I thought he'd got talent but before anything emerged out of that collaboration, I'd left the show.

"On the whole I said to people, 'Do you know the film *The Hands of Orlac'*, and they'd say, 'No', and I'd explain that it was about this pianist whose disembodied hand went around strangling people, and I suggested that if this hand was an alien hand . . . I gave that idea to Bob Baker and Dave Martin. When I was script editor I was always 'ripping off' the classic horror films and things. In *Pyramids* it was robot mummies, and *Brain of Morbius* was obviously *Frankenstein*; I always find that that sort of thing worked. If an audience can say 'Ah yes, that's a cowboys and indians story' as opposed to a Zaags versus Zoombers story they can relate to it much easier.

"On the whole I fed people ideas because part of a script editor's job is to ensure you get a good mix of stories, a nice blend – you don't want three spaceship stories in a row. Philip and I used to sit around and think up ideas and then try and get the right sort of writer who could execute them. We had a fairly positive approach, we didn't just wait for scripts to come in – I don't think on a show like that you can do that.

"It was Philip's idea, for instance, to do *The Deadly Assassin* and we decided I should write it. He said it would be good to explore this place we've never been to before – home of the Time Lords. Lis Sladen's contract was up and we decided to see if we could do a story for the Doctor without a companion, just as a rest. It was also the first story, if you discount the Master, that we struck the 'received law' that every *Doctor Who* story had to have a monster. There were no monsters and *The Deadly Assassin* was very popular. It aroused a lot of anger amongst the traditionalists, but that's alright.

"Apparently Patrick Troughton and Fraser Hines so enjoyed The Five Doctors they asked if they come back and do another one."

"People have often asked whether I based the Time Lord society on religious grounds, rather like the Vatican with Cardinals etc. but I saw it more as scholastic. I mean you have your colleges of learning with Deans and all that. I decided that from what we knew of the Time Lords, we were wrong⅛ People said they were august and remote people who were only concerned with keeping the structure of time in place. But then I looked back and discovered that they 'framed' the Troughton Doctor and got him to do various things for him, and then hauled him up in front of them on trial – like the Americans persecuting McCarthy – so I decided there were two sides to them. They have one image that they project but they were something else to themselves which every now and then produced renegades like the Meddling Monk, Omega and The Master. Every so often somebody turns up who claims to be a Time Lord who is a megalomaniac so they can't all be good, can they?

"Basically I set out to overturn a lot of established theory. Again by drawing on the American parallel I called the dirty tricks department the CIA!"

Having written a companionless story, Holmes then brought the more savage character of Leela into the world of *Doctor Who.* "She wasn't my creation totally, because Chris Boucher named her. But we said to him we wanted

***Top: Caroline John as Liz Shaw and Jon Pertwee as the Doctor in* Spearhead From Space.**
***Above: Medieval action in* The Time Warrior.**

INTERVIEW

ROBERT HOLMES

Raquel Welch in the jungle, handy with a knife. But we didn't give her a name; he did.

"We thought it was time we had a more positive companion – somebody who could handle things on her own, rather than let the Doctor do it. A companion who would contrast with the Doctor's own more pacific nature. He is not supposed to initiate violence, except in self defence, but Leela was the girl who would simply go out and stab someone in the back! I think they made a mistake with her falling in love and getting married – I feel that was fairly stupid."

With the commissioning of scripts Holmes was sometimes presented with ideas that never made it to the screen. "Dougie Camfield came to me once to do a Foreign Legion story because he was mad about the Foreign Legion. He actually started to write a script for us, but it never gelled and never really set out so that you could say it worked in *Doctor Who* terms – it may have worked in Foreign Legion terms but not our medium. So I was glad that he managed to do *Beau Geste.*

"I suggested to one writer a story about aliens who visit Earth at odd times to cull the population because they rather like human meat – but now I've done that with *The Two Doctors* story."

Robert Holmes explains how he came to write *The Two Doctors:* "Apparently Patrick Troughton and Fraser Hines so enjoyed *The Five Doctors* they asked if they could come back and do another one. We were moving to the forty-five-minute time slot and this was going to be the season 'biggie' – and Eric Saward wanted someone with experience of writing what is virtually an old six-parter and asked if I'd mind writing it. Then they said, 'Can we have Sontarans?' I don't really like bringing back old monsters but I don't think the Sontarans were really well used in their last appearances so I was glad to redress the balance."

Whose decision it was to set *The Two Doctors* in Spain; Robert Holmes' or the Producer's? It transpired that the original setting, New Orleans in America, wasn't workable and it was set in Seville at short notice. "I had nevertheless written the script to be set in New Orleans, not Seville. That's why I created the Androgums – I couldn't think of any reason why aliens should visit New Orleans and I recalled it was a jazz place – but not even I could envisage a race of aliens obsessed with jazz and then I remembered it is the culinary centre of America, with lots of restaurants so I invented the Androgums, who are obsessed with food – an anagram of gourmand. So they went to New Orleans for the food. They stayed however when it shifted to Seville because I couldn't think of anything else.

Previously Holmes had written for Peter Davison, literally at the end of the fifth Doctor's era. *The Caves of Androzani* was a story based, once again, on *Phantom of the Opera:* "I always tried to look for a strand that was familiar to the viewer. If you have straight SF with aliens and without parallels people can pick up on, to my mind, it doesn't work too well. After I finished being script editor I was up to my eyeballs in *Doctor Who* and wanted a break from it, which I had for a few years. Then they asked me to do *The Five Doctors* Special which I didn't do because they wanted too many characters in it and I felt I couldn't do that and get a good story as well. So I said no thanks and Terrance Dicks did it.

"I think they asked me because of my association with the programme, it being an anniversary show and then when they found out I wasn't in the bath-chair just yet they asked me to write a four-parter for Peter Davison. They said, in fact, would I like to write the death of the Doctor and I said yes, firstly because I'd not written for Peter Davison and secondly because everyone knows this is the last story and so you have that kind of in-built drama. I was teasing the audience quite a bit really – I killed the Doctor off, apparently, at the end of the first episode – although you only had to look at the *Radio Times* (for Davison's name) to see he's alright! I think that was an added 'plus' as far as I was concerned and an inducement for writing it."

Is there a possibility of Holmes writing a script for the 23rd season of *Doctor Who*?

"Well, firstly let me say I see no reason why I couldn't carry on writing one script a year if I satisfy them, so hopefully I'll carry on!

"It's not so difficult trying to think up one story per year as it is six! I wouldn't go back to being a *Doctor Who* script editor. I understand they want me to write a story next year but they haven't decided whether or not it's going to be filmed in Singapore – I hope they decide soon because I'm due to start work on *Bergerac* afterwards and if I'm not careful I won't have enough time! With any luck though, I shall carry on writing for *Doctor Who* until its deathbed!" ✶

DOCTOR WHO

Doctor Who is copyright the BBC

NEW CATALOGUE OUT NOW

INCLUDES:-

PYRAMIDS OF MARS (VIDEO)
THE MUSIC II. Dr WHO PLATES.
'TARDIS INSIDE OUT' by J.N.T.
Plus **HUNDREDS** of other items
FAST SERVICE AT THE BEST PRICES

World wide SUBSCRIPTION SERVICE for Paperbacks and Hardbacks. (Payment in US Dollars accepted.
Send a FIRST CLASS Stamp for latest catalogue.
(Overseas send two International Reply Coupons)

JOHN FITTON (BOOKS & MAGAZINES),
1 Orchard Way, Hensall, Goole, North
Humberside, ENGLAND.

GALLIFREY Guardian ★ ★ ★

In the light of recent events concerning the future of everyone's household Doctor, we thought we would postpone the new* Gallifrey Guardian *scheduled for this issue, and replace it with this special report.

THE DOCTOR'S DILEMMA

". . . And the Time Lord's time is up. The BBC is giving the Doctor an 18 month rest from our screens. . ." Sue Lawley's opening comments on BBC's *Six O'Clock News* on Wednesday 27th February 1985 sparked off a short-lived, but determined effort by Doctor Who fans worldwide to investigate and resolve exactly what was going on at the BBC. The decision it seems was made on that Wednesday, by Michael Grade, the Controller of BBC 1 and Jonathan Powell, Head of Series and Serials. It was Pat Hill in the *Standard* who first broke the news to the public, and received an immediate response from Michael Grade that the BBC were "completely committed to the future of *Doctor Who* and there is no question of it being axed. . . the Doctor is being rested but will be back next year." Whilst this may seem an initially sound response, there was one phrase that started the fans, and the daily national papers, talking: "*there is no question of it being axed*". Strangely enough no one had ever asked whether it was to be axed, merely for confirmation that it was being rested.

Dr WHO IS AXED

Continued from Page One

all geared up to start work on the next series."

And sexy Nicola Bryant—his assistant Peri—was said to be "very surprised and clearly upset."

Colin said: "I am contracted to the series, but the decision will mean the BBC probably having to

serial costs only £180,000—against an average £220,000 for drama.

They claim dumping the Doctor will **LOSE** the corporation money from sales to 54 other countries. It has a world-wide audience of 110million viewers.

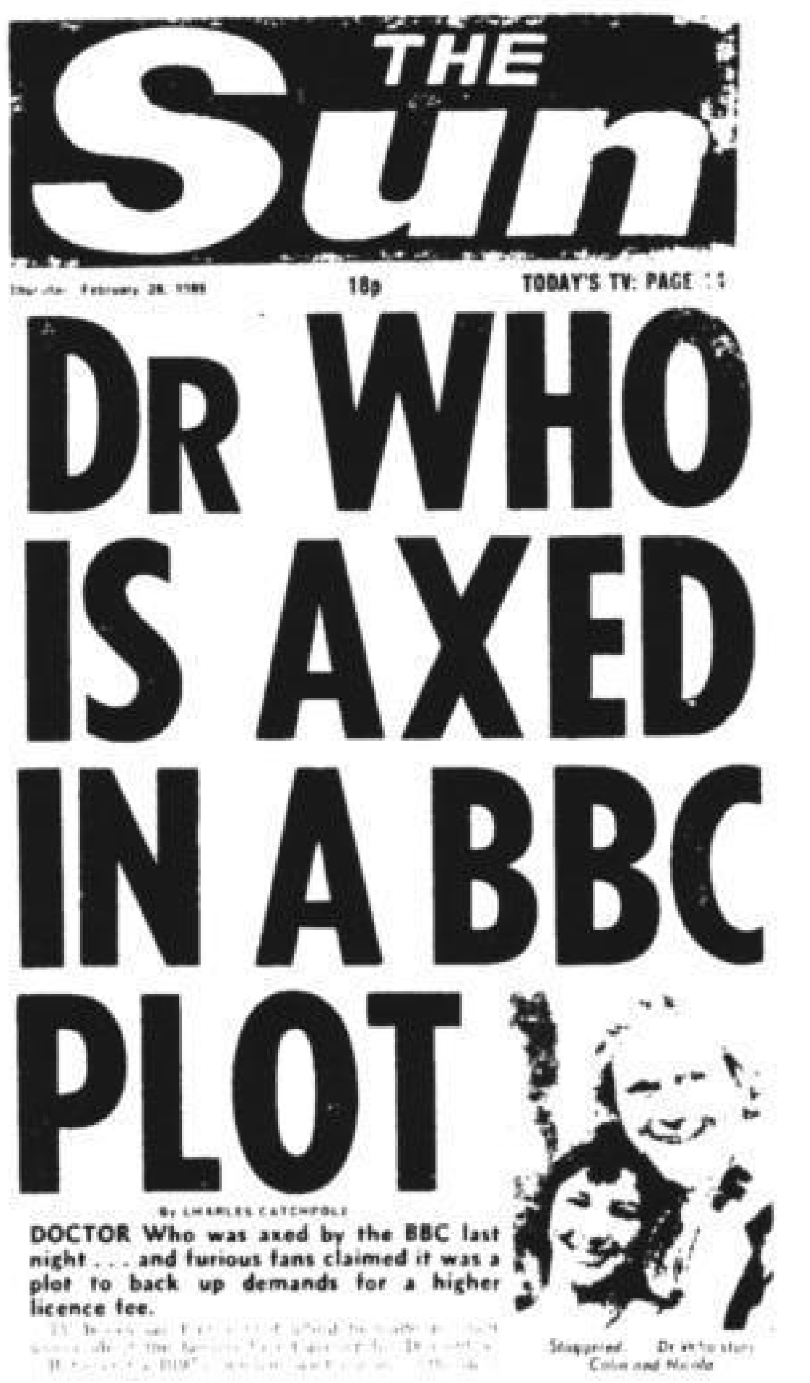
With just five new episodes left to be shown·

On Thursday 28th, the papers, even the *Financial Times* and the *Times*, featured the postponment of *Doctor Who* on their covers. The official reason given for this suspension was one of finances: "the BBC has to live within its income. We have developed *Doctor Who* over the past 20 years and we are anxious to keep up the high standard of production." The final comment to come out of the initial announcements was the one concerning possible repeats during the hiatus of eighteen months, which was issued from the Managing Director of Television, Mr Bill Cotton.

With filming due to start around May this year, and with directors and actors including Colin Baker and Nicola Bryant, already contracted, it seemed somewhat risky to drop the show, with the claim that its costs were too high. And, as fans started to point out, there was the considerable revenue brought in through merchandising and overseas sales. As well-known fan Ian Levine, the main figure in the campaign to recover missing episodes, went onto television news to explain, *Doctor Who* funds itself quite a few times over. Thursday also brought to light, via Paul Donovan of the *Daily Mail*, the existence of a new BBC space series called *Space Cop*. Was this to replace the Time Lord's programme? Jonathan Powell explained that the *Space Cop* was nothing to do with *Doctor Who*, and could conceivably be aired in the same weeks' schedules as *Doctor Who*, similar to *Blake's Seven*'s old scheduling.

FINAL ASSURANCES

Friday, 1st March, brought out the second curious monetary question, once again picked up on by an eager press. *Kane and Abel*, an expensive American production, had been purchased by the BBC, but they affirmed that there was no connection between their buying this show and the suspension of *Doctor Who*, as the money for a purchased programme originates from a different department to that of a home grown show. Then Bill Cotton made the unprecendented move of actually telephoning David Sauncers, the co-ordinator of the Doctor Who Appreciation Society, to allay all fears, saying that "*Doctor Who* will be on the air in 1986 as it is in 1985, and as it has been for each of the past 22 years." Then followed the news that the show was, in effect, returning home – once a week for 26 weeks at 25 minutes an episode, spearheading the BBC's 1986 Autumn schedules. This was something which hadn't been done since the start of the eighteenth season. Mr Cotton said finally, "We appreciate the passionate support of the fan club in this country. We ask them to be a little patient while we get the Doctor back onto familiar rails. I am confident that *Doctor Who* has a great future on BBC 1. And that would appear to have been it, once and for all; a final statement assuring everyone that, although there would be a longer than average break, in the long run the series, and its fans, would benefit.



THE Sun

February 28, 1985 18p TODAY'S TV: PAGE

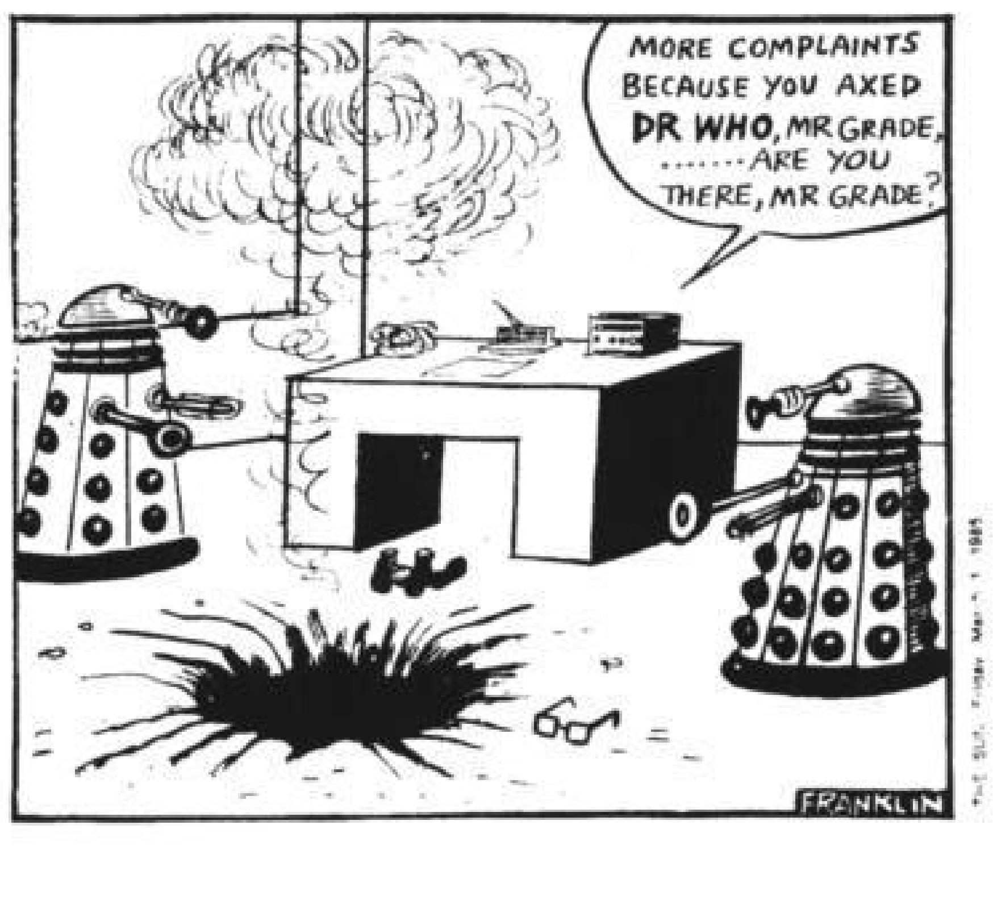
DR WHO IS AXED IN A BBC PLOT

By CHARLES CATCHPOLE

DOCTOR Who was axed by the BBC last night . . . and furious fans claimed it was a plot to back up demands for a higher licence fee.

Staggered: Dr Who stars Colin and Nicola

However, on Saturday 2nd March, in an interview for the *Daily Mail*, Michael Grade presented his views on the situation. "Of course I care about *Doctor Who* fans" he said, echoing Bill Cotton's comments, "but I'm only thinking about British viewers. Do you know how many watched *Doctor Who* last week? Six million. Very low indeed." Actually he didn't mean *last week*, he was referring to the only available figures which were for the first episode of the *Mark of the Rani*. "But there's no reason for anyone to make waves", he continued, "it's not as if I was cancelling the series. We've got a lot of work to do but the show will be back. That's a promise. It will be better than ever."


MORE COMPLAINTS BECAUSE YOU AXED DR WHO, MR GRADE, ...ARE YOU THERE, MR GRADE?
FRANKLIN

A FUTURE FOR THE TIME LORD

In the light of these reassurances from Michael Grade and Bill Cotton, *Doctor Who* does appear to have a secure and long running future on the BBC, even though it is a little way off. Current producer of the show, John Nathan-Turner, explains that he was pleased that the matter seemed resolved, and that he was "delighted the future of the show was secured."

Michael Grade might be right when he claims that the whole thing was a storm in a teacup, but it does at least prove to the BBC, so soon after the *Dallas* incident, that you simply cannot continue changing the viewing public's favourite programmes and not expect some sort of complaint. It will be interesting to see how much higher the viewing figures were for the last episode of *The Two Doctors*, which was broadcast on that Saturday, 2nd March 1985. ✸

At 1984 rates! And we're still offering two Specials – **FREE** – as part of every **Doctor Who Magazine** subscription. So how can you possibly go wrong?! Give your mailbox a treat; fill in the coupon and send it to: **Subscriptions Department, Marvel Comics Ltd., 23 Redan Place, Bayswater, London W2 4SA, United Kingdom.** And remember to include your cheque/P.O. for £9.00 UK; £20.00/US$30.00 Overseas made payable to **Marvel Comics Limited.**

Please rush a year's subscription to **Doctor Who Magazine**, plus my two FREE Specials as they are published to:

NAME ....

ADDRESS ....

....

....

I enclose my cheque/P.O. for £9.00/£20.00/US$30.00*

*Delete whichever inapplicable.

Offer expires 3rd May 1985

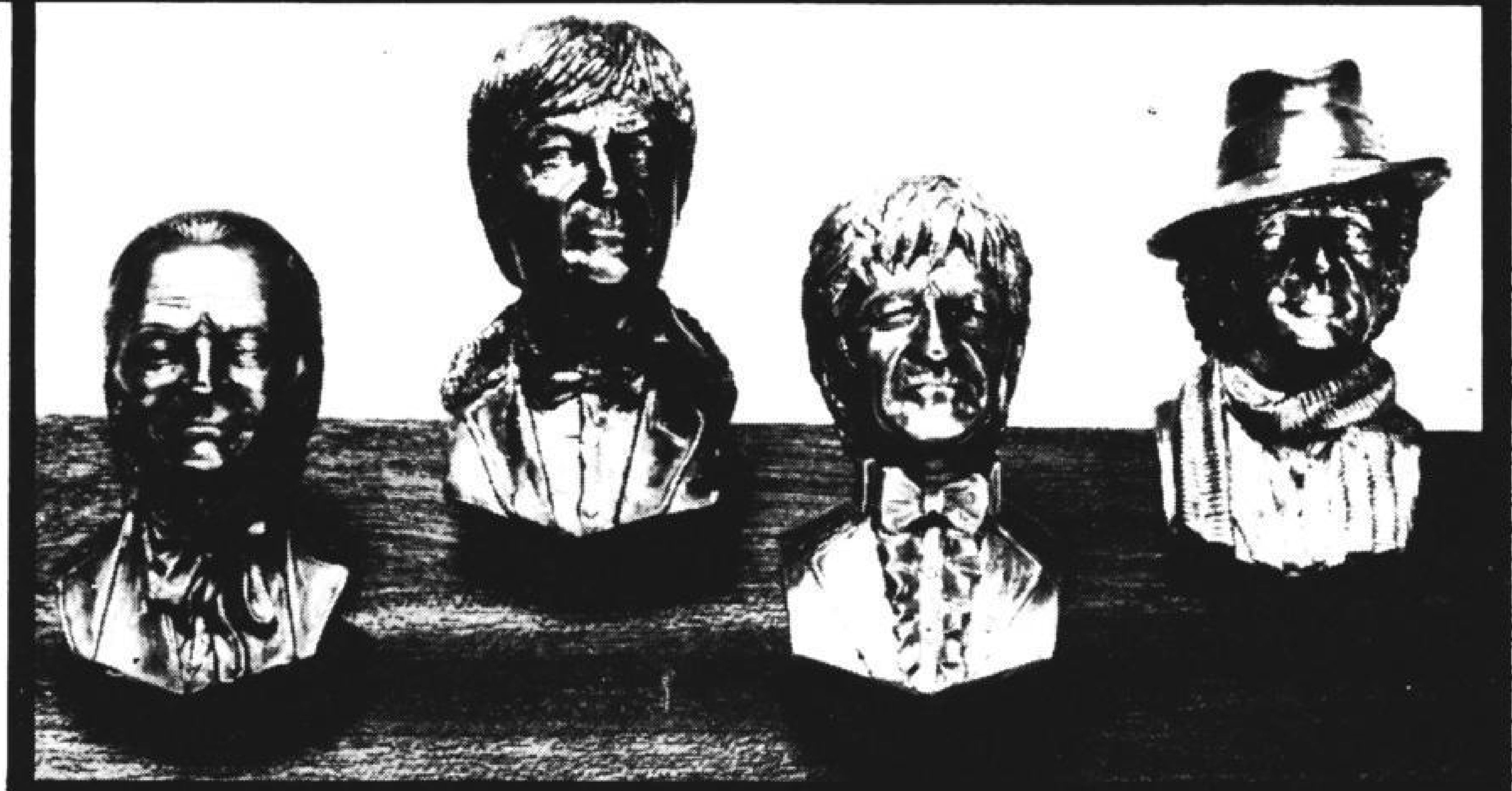
AND 2 FREE SPECIALS!

LET US DELIVER THE GOODS!

DOCTOR WHO

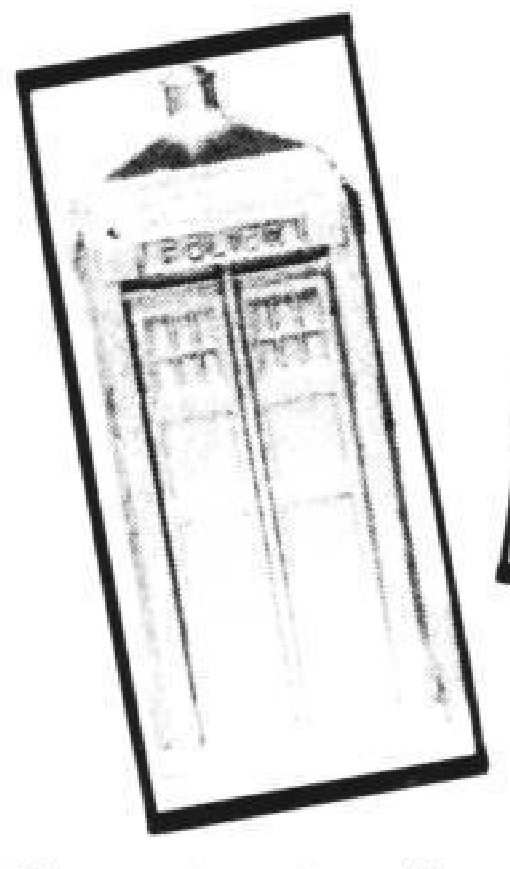
© 1984 BBC

Send 25p + SAE to be placed on our priority mail order list to: **FINE ART CASTINGS,** Rambler Cottage, Sarsons lane, Amport, Nr Andover, Hampshire.



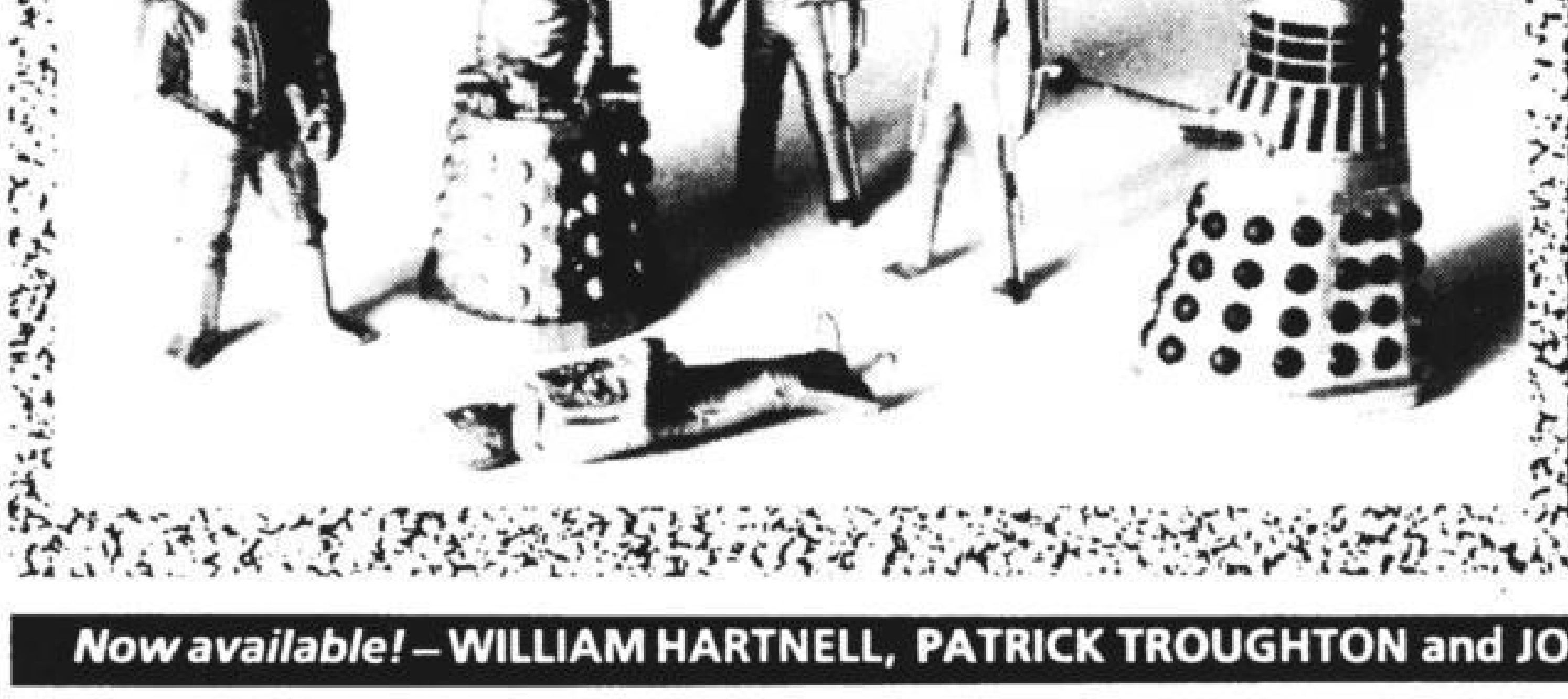
This **outstanding** set of all six TV Doctors are hand cast in pewter and supplied with a hardwood display base. **Only** 2000 sets will be released worldwide at £11.66 each. One to be released per month, **so book your edition now!**

PRICES FROM 80p!



WATCH OUT FOR 25mm JON PERTWEE FIGURES COMING SOON!

The start of our 40mm Peter Davison range. Also available Turlough, Darlek and many more to follow.



Our expanding range of 80mm figures will soon include all six Doctors & Companions, Draconian, Zygon The Latest, Cyberman are now available.

Now available! **– WILLIAM HARTNELL, PATRICK TROUGHTON and JON PERTWEE in 85mm Scale.**

MATRIX

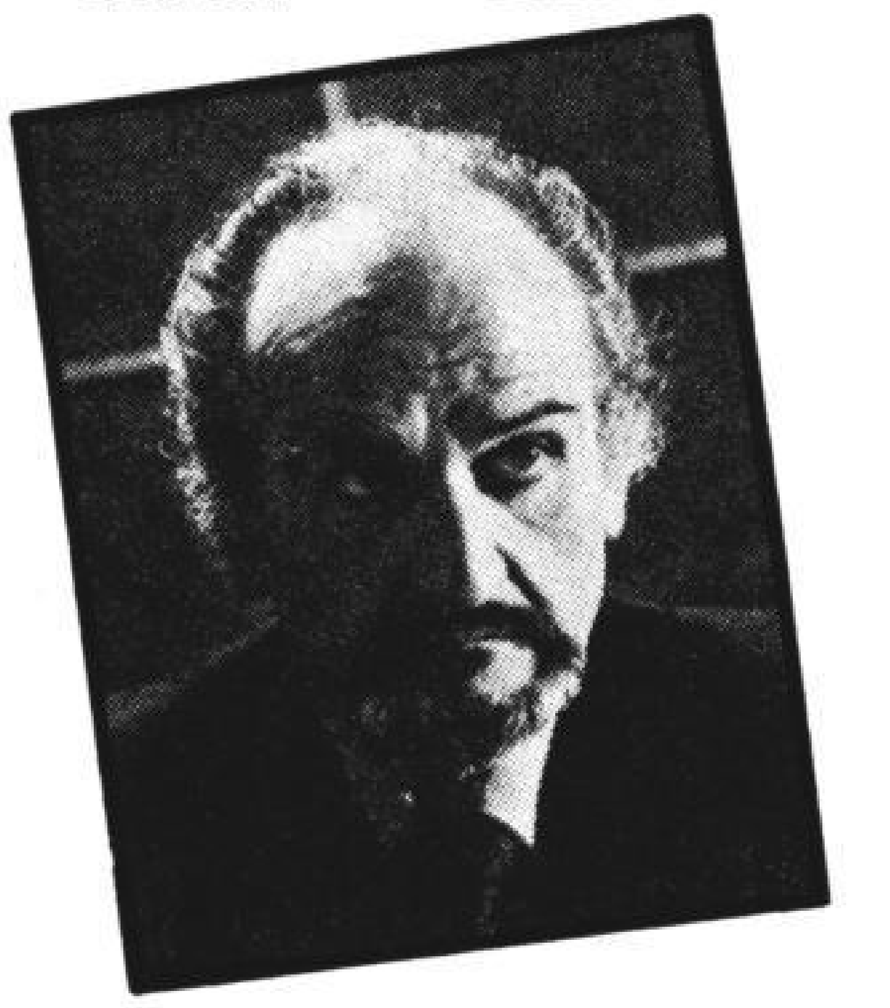
Dåta bånk

CYBER SOLUTIONS

The Cybermen's recent reappearance has, not suprisingly, set off a number of queries about everybody's favourite Telosians. The two questions we've picked this time around come from Lawrence Eustace of Basingstoke and Geraint Lewis of West Glamorgan. Lawrence wonders what the black Cybermen were doing in *Attack of the Cybermen*. It would seem that they were just like any other Cybermen, but made black so that they couldn't be seen too clearly in the dimly-lit sewer tunnels. Geraint wonders why the Cybermen who were re-frozen in their tombs back in 1967 managed to apparently regenerate into the new ultra-modern versions of '85. Hmmm, I was really dreading this one. I would guess that during the climax of *Tomb Of The Cybermen*, the apparently "only damaged" CyberController decided it was time to make Cybermen a little less easy to damage. Thus, having once rebuilt himself (and it seems put on a little too much around the waist) he set about and rebuilt each dormant Cyberman.

Attack of the Cybermen also of course rekindled the old question of that dreaded chameleon circuit. And to all those who have written in, especially James Norman of Cheltenham and D. Wills of Bristol, no, the fourth Doctor did not repair the circuit in *Logopolis*, he merely arranged the details for block transfer computation. Although he never managed to utilise the Logopolitan mathematics, he did possess the correct formulae, and so presumably started from those calculations, making the best he could. Consequently, it went somewhat awry and, thankfully, was forgotten in *Vengeance on Varos*. Maybe we can all now sleep peacefully in our beds and hope that the BBC realises that anything to do with chameleon circuits is avoided and the Police Box will stay. Okay?

'BACKSTAGE' REGENERATION



Martin Evans of Cleveland asks about the Master – he who "did escape from Traken/ Castrovalva/ Xeraphas/ medieval England/ numismaton gas/ dinosaurs", and why we have never seen him regenerate. The simple answer Mark is that we've obviously never been there at the right time. The Roger Delgado version during the Pertwee era was certainly not the first incarnation (Hartnell's Doctor was with him at the Academy), but it may have been the last. When Chancellor Goth (from *The Deadly Assassin*) found him, he had already used up his twelve regenerations and had tried for another, hence his somewhat fried egg-like appearance. In *The Keeper of Traken* we saw him use the powers of the Keepership to enable him to take over someone else's body, but who knows what will happen next time. ■

LACK OF CONTINUITY

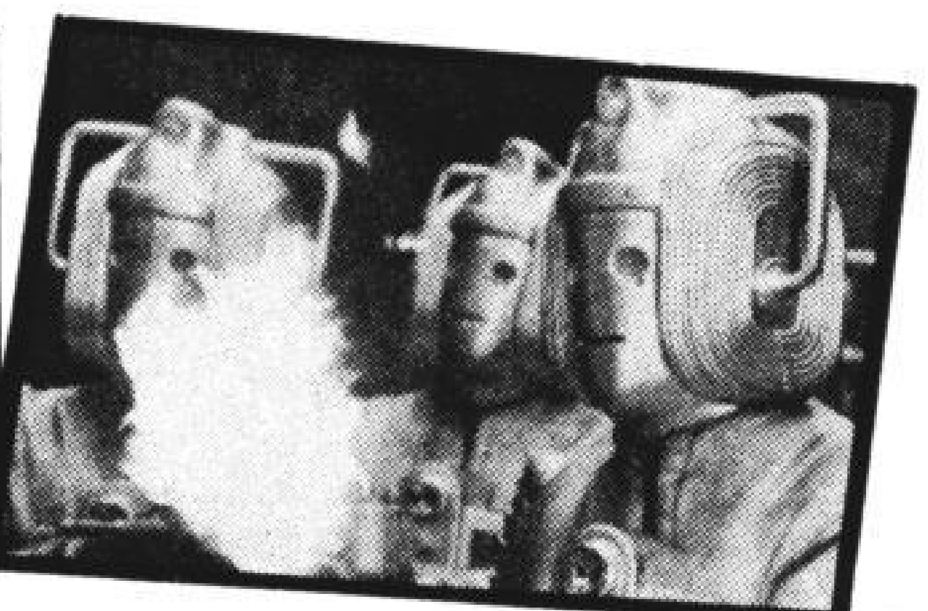
Our regular Target Book's question this month is yet another perennial, but nevertheless interesting, one. Basically, the enquirer asks why do the books of *An Unearthly Child* and *The Daleks* give totally opposing entrances for Ian and Barbara. Simply because the book of *The Daleks*, whilst being the second story of the series, was the first novel, brought out in 1965, over fifteen years before *An Unearthly Child* saw print. When David Whittaker novelised it, he had no idea that the books would be made into a series and consequently wrote the untrue introductions because it seemed a bit silly to start with the Doctor and Susan already knowing Ian and Barbara. As to why he rewrote the beginning and changed such things as their jobs, well these are the mysteries of good novel writing. ■

THE MARRIED DOCTORS

Finally this month, Deborah Rich of Forest Hill in South East London asks which of the actors who have played the Doctor are married. Well, Colin Baker is married to Marion Wyatt (he was previously married to *Terminus* star Liza Goddard) and Peter Davison's second wife is of course Sandra Dickinson. Tom Baker has also been married twice, and his second wife is Lalla Ward. Not wishing to break this tradition, Jon Pertwee's first wife was Jean (Sara Kingdom) Marsh, and he is now married to Inga. Patrick Troughton has been married twice as well, and only William Hartnell was married once, to actress Heather MacIntyre, better known to us of course as Heather Hartnell. On a sad note, Heather died just before the new year. □

THE MISSING EPISODES

A list now. A very popular question that pours into Data Bank every week or so seems to be a plea to list what is actually still missing from the BBC archives. These following episodes *do not* reside there at the moment – all stories from Jon Pertwee's first (*Spearhead From Space*) are there but not all in colour. But as for actual missing episodes, here goes: *Marco Polo* 1-7; *Reign of Terror* 4 and 5; *The Crusade* 1, 2 and 4; *Galaxy 4* 1-4; *Mission To The Unknown; The Myth Makers* 1-4; *The Dalek's Master Plan* 1-4, 6, 7, 8, 9, 11 and 12; *The Massacre* 1-4; *The Celestial Toymaker* 1, 2 and 3; *The Savages* 1-4; *The Smugglers* 1-4; *The Tenth Planet* 4; *The Power Of The Daleks* 1-6; *The Highlanders* 1-4; *The Underwater Menace* 1, 2 and 4; *The Moonbase* 1 and 3; *The Macra Terror* 1-4; *The Faceless Ones* 2-6; *Evil Of The Daleks* 1-7; *Tomb Of The Cybermen* 1-4; *The Abominable Snowmen* 1, 3-6; *The Ice Warriors* 1-6; *Enemy of the World* 1, 2, 4, 5, 6; *Web Of Fear* 2-6; *Fury From The Deep* 1-6; *Wheel In Space* 1, 2, 4, 5; *The Invasion* 1 and 4; *The Space Pirates* 1, 3, 4, 5 and 6. Altogether that makes 120 missing episodes, mostly from the Troughton era. ■



EPIS

WILLIAM HARTNELL

	No. of episodes
An Unearthly Child/The Tribe of Gum	(4)
The Daleks	(7)
Edge of Destruction	(2)
Marco Polo	(7)
The Keys of Marinus	(6)
The Aztecs	(4)
The Sensorites	(6)
The Reign of Terror	(6)
Planet of Giants	(3)
The Dalek Invasion of Earth	(6)
The Rescue	(2)
The Romans	(4)
The Web Planet	(6)
The Crusade	(4)
The Space Museum	(4)
The Chase	(6)
The Time Meddler	(4)
Galaxy 4	(4)
Mission to the Unknown	(1)
The Myth Makers	(4)
The Daleks' Master Plan	(12)
The Massacre	(4)
The Ark	(4)
The Celestial Toymaker	(4)
The Gunfighters	(4)
The Savages	(4)
The War Machines	(4)
The Smugglers	(4)
The Tenth Planet	(4)

PATRICK

Power of the Daleks	(6)
The Highlanders	(4)
The Underwater Menace	(4)
The Moonbase	(4)
The Macra Terror	(4)
The Faceless Ones	(6)
Evil of the Daleks	(7)
Tomb of the Cybermen	(4)
The Abominable Snowmen	(6)
The Ice Warriors	(6)
The Enemy of the World	(6)
The Web of Fear	(6)
Fury from the Deep	(6)
The Wheel in Space	(6)

TOM BAKER

Robot	(4)
The Ark in Space	(4)
The Sontaran Experiment	(2)
Genesis of the Daleks	(6)
Revenge of the Cybermen	(4)
Terror of the Zygons	(4)
Planet of Evil	(4)
Pyramids of Mars	(4)
The Android Invasion	(4)
The Brain of Morbius	(4)
The Seeds of Doom	(6)
The Masque of Mandragora	(4)
The Hand of Fear	(4)
The Power of Kroll	(4)
The Deadly Assassin	(4)
The Face of Evil	(4)
The Robots of Death	(4)
The Talons of Weng-Chiang	(6)
Horror of Fang Rock	(4)
The Invisible Enemy	(4)
Image of the Fendahl	(4)
The Sunmakers	(4)
Underworld	(4)
The Invasion of Time	(6)
The Ribos Operation	(4)
The Pirate Planet	(4)
The Stones of Blood	(4)
The Androids of Tara	(4)
The Armageddon Factor	(6)
Destiny of the Daleks	(4)
City of Death	(4)
The Creature from the Pit	(4)
Nightmare of Eden	(4)
The Horns of Nimon	(4)
Shada	(6)
The Leisure Hive	(4)
Meglos	(4)
Full Circle	(4)
The State of Decay	(4)
Warriors' Gate	(4)
The Keeper of Traken	(4)
Logopolis	(4)

CHEC

ODE

TROUGHTON

The Dominators	(5)
The Mind Robber	(5)
The Invasion	(8)
The Krotons	(4)

The Seeds of Death	(6)
The Space Pirates	(6)
The War Games	(10)

JON PERTWEE

Spearhead from Space	(4)
Dr Who and the Silurians	(7)
The Ambassadors of Death	(7)
Inferno	(7)
Terror of the Autons	(4)
The Mind of Evil	(6)
The Claws of Axos	(4)
Colony in Space	(6)
The Daemons	(5)
Day of the Daleks	(4)
The Curse of Peladon	(4)
The Sea Devils	(6)
The Mutants	(6)
The Time Monster	(6)
The Three Doctors	(4)
Carnival of Monsters	(4)
Frontier in Space	(6)
Planet of the Daleks	(6)
The Green Death	(6)
The Time Warrior	(4)

Invasion of the Dinosaurs	(6)
Death to the Daleks	(4)
The Monster of Peladon	(6)
Planet of the Spiders	(6)

PETER DAVISON

Castrovalva	(4)
Four to Doomsday	(4)

Kinda	(4)
The Visitation	(4)
Black Orchid	(2)
Earthshock	(4)
Time Flight	(4)
Arc of Infinity	(4)
Snakedance	(4)
Mawdryn Undead	(4)
Terminus	(4)
Enlightenment	(4)
The King's Demons	(2)
The Five Doctors	(1)
Warriors of the Deep	(4)
The Awakening	(2)
Frontios	(4)
Resurrection of the Daleks	(2)
Planet of Fire	(4)
The Caves of Androzani	(4)

COLIN BAKER

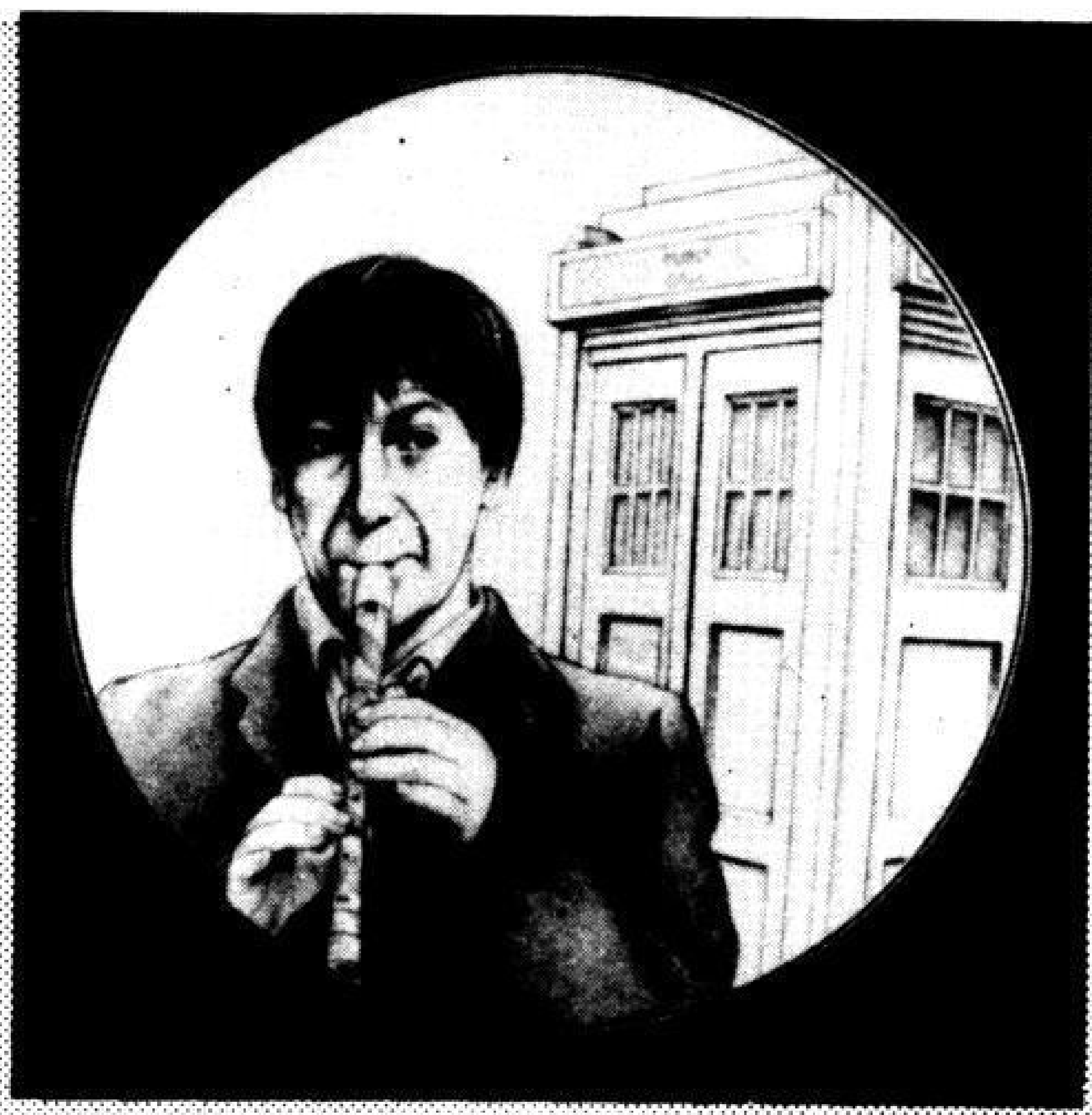
The Twin Dilemma	(4)
Attack of the Cybermen	(2)

Vengeance on Varos	(2)
The Mark of the Rani	(2)
The Two Doctors	(3)

KLIST

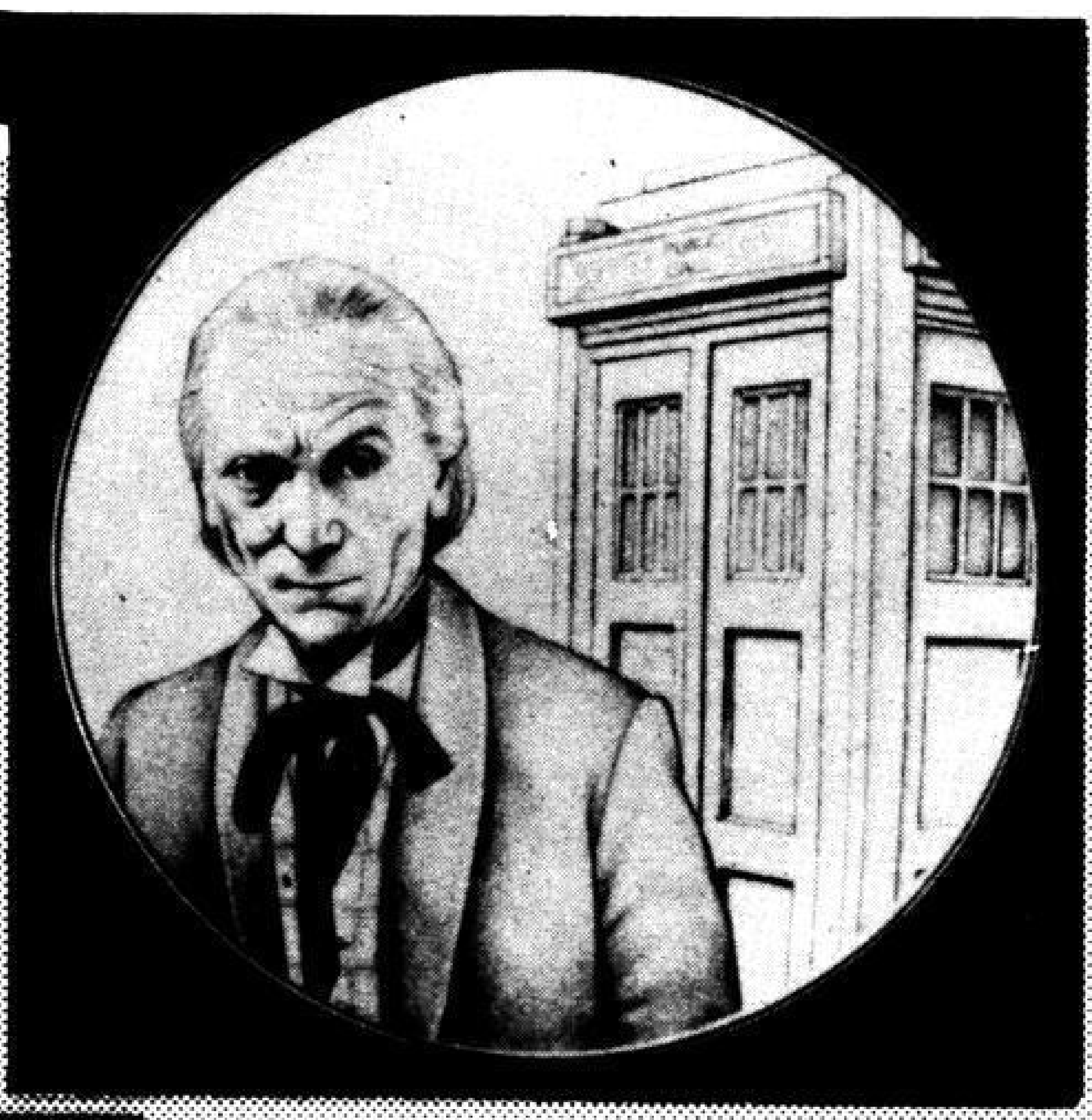
SUCCESS ON A PLATE!

FIRST OF A NEW SERIES

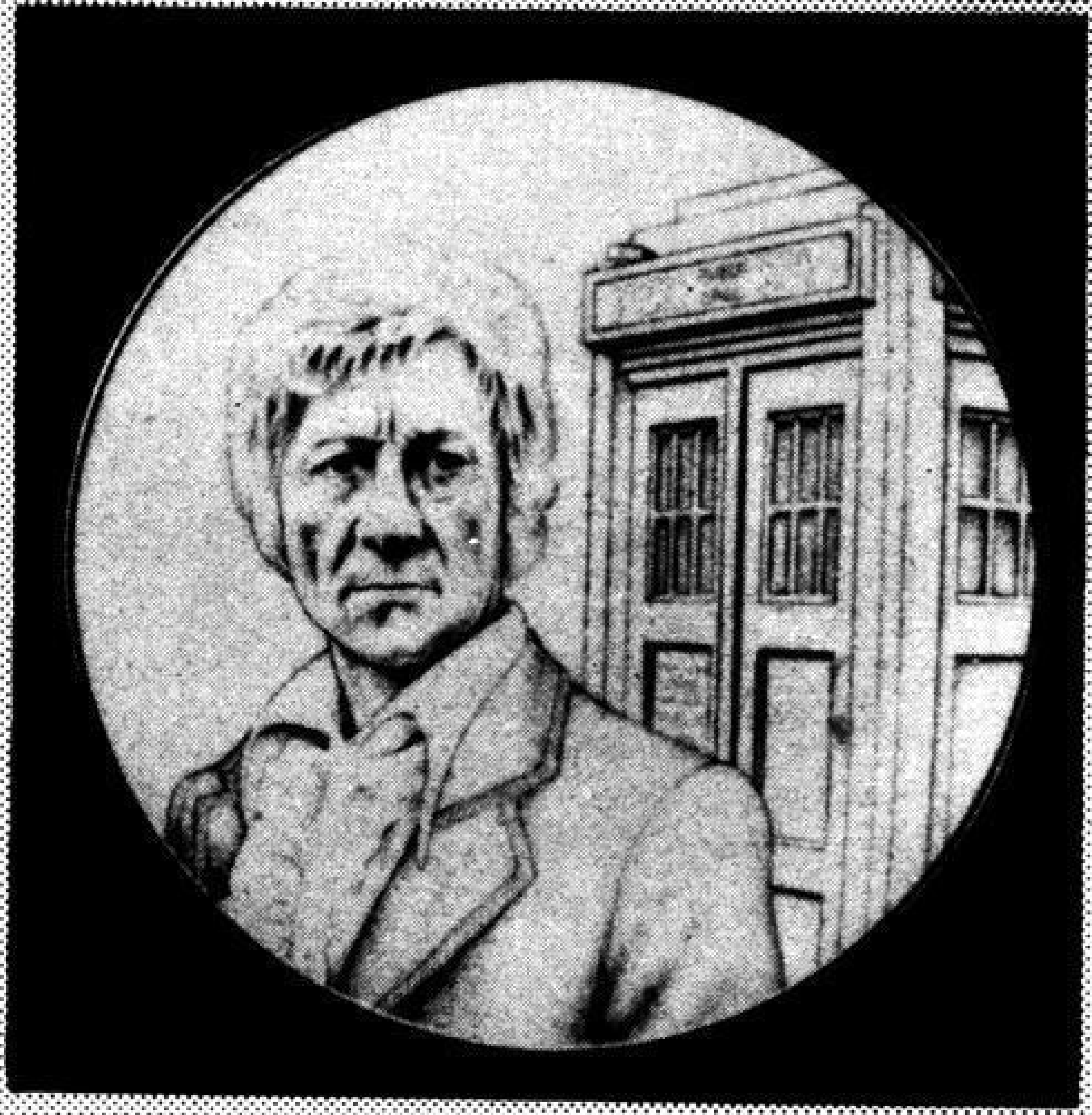


PATRICK TROUGHTON

Send to: BONA-PLUS LTD.
PO BOX 59, Wilmslow,
Cheshire SK9 3LL.



WILLIAM HARTNELL



JON PERTWEE

Produced by **ROYAL DOULTON**
Beautiful high quality white bone china in the ROYAL ALBERT ALBION STYLE.
8¼" in diameter, elegantly finished with a platinum coating on the rim.
Complete with an attractive maroon ROYAL ALBERT PRESENTATION BOX.

★ ★ ★ HOW TO ORDER ★ ★ ★

PLATE	QTY	TOTAL @ £9.95 per plate
JON PERTWEE		
WILLIAM HARTNELL		
PATRICK TROUGHTON		
Sub Total		
p&p add £1.50 per plate		
TOTAL		

If using Access you may telephone your order direct to 061-833 0561 Ext: 300, quoting your Access number, name and address.

BLOCK CAPITALS PLEASE

Please send your order to:
BONA-PLUS LTD
PO BOX 59, Wilmslow
Cheshire SK9 3LL

I enclose cheque/postal order/ for £ ....
made payable to **Bona-Plus Ltd**

Please charge my Access Account £ ....

Card No: ....

Name ....

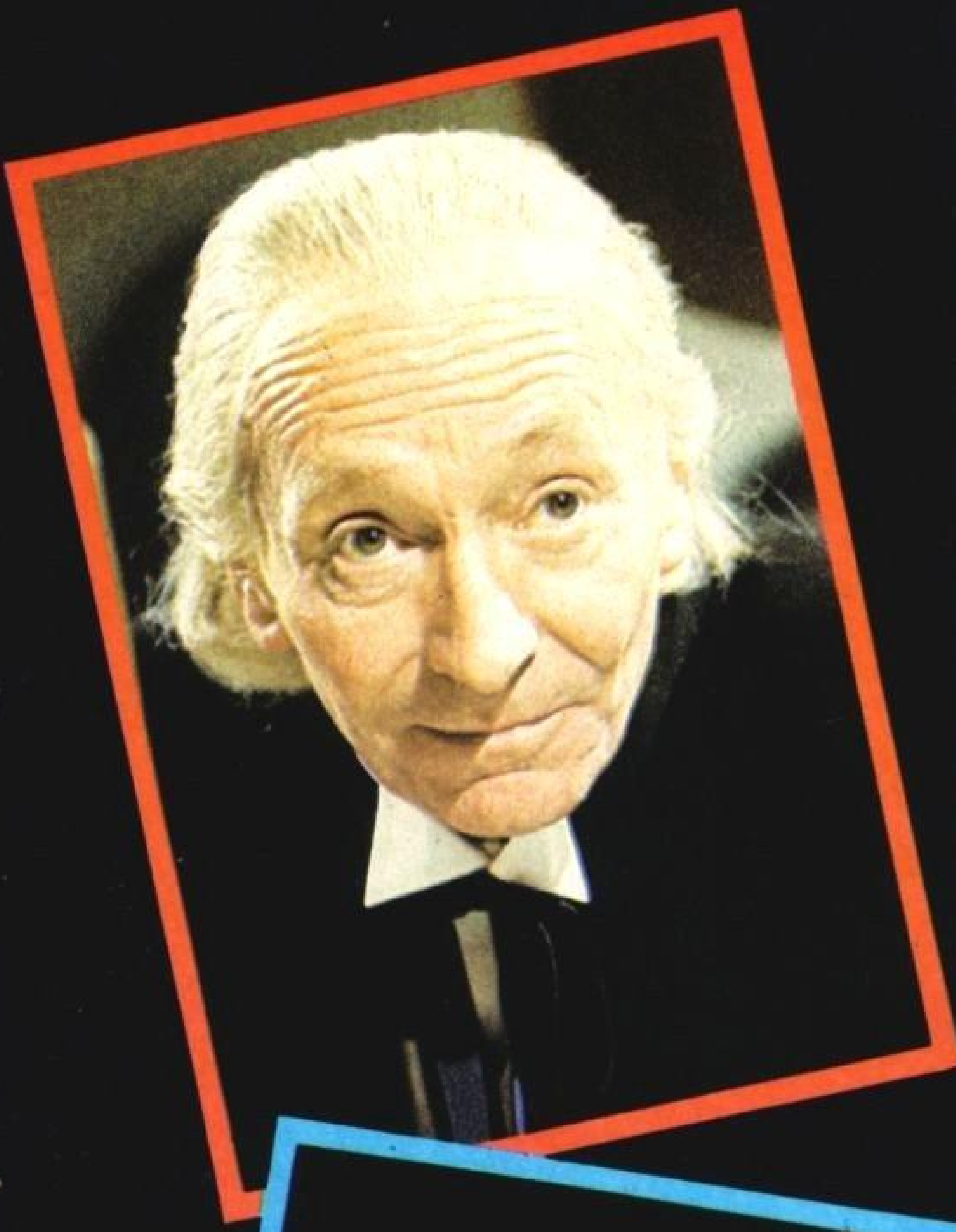
Address ....

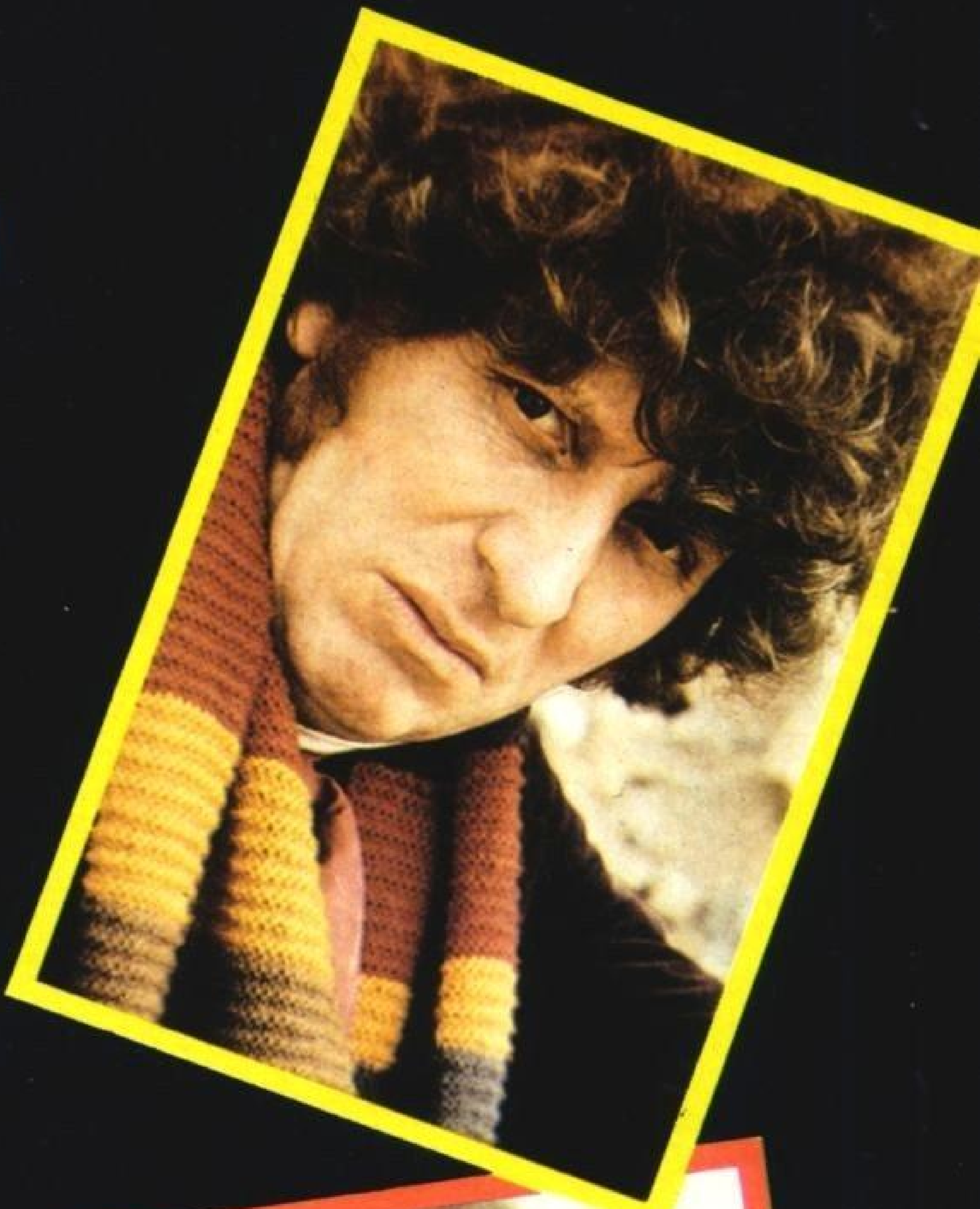
....

Signature ....

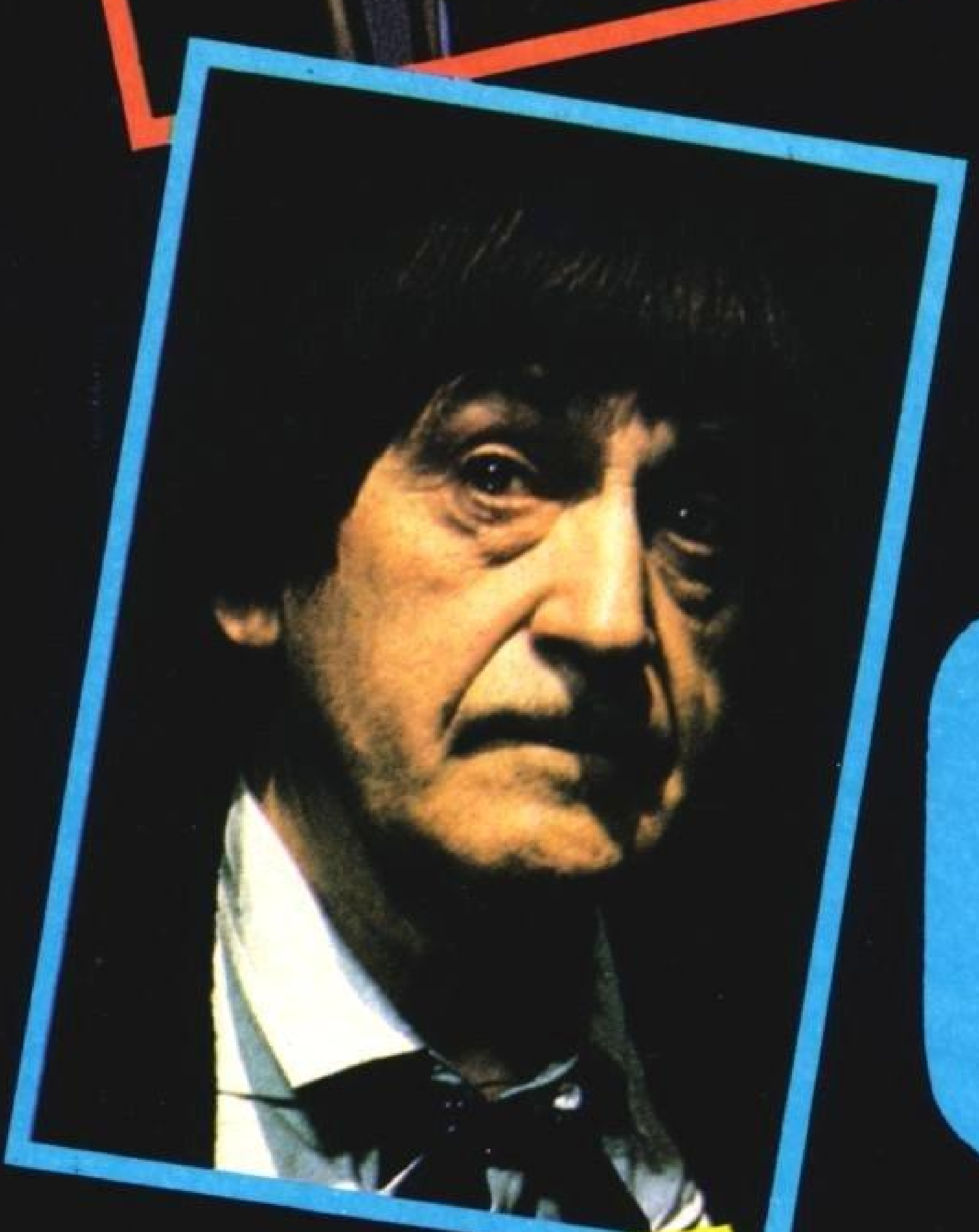
Allow 28 days for delivery

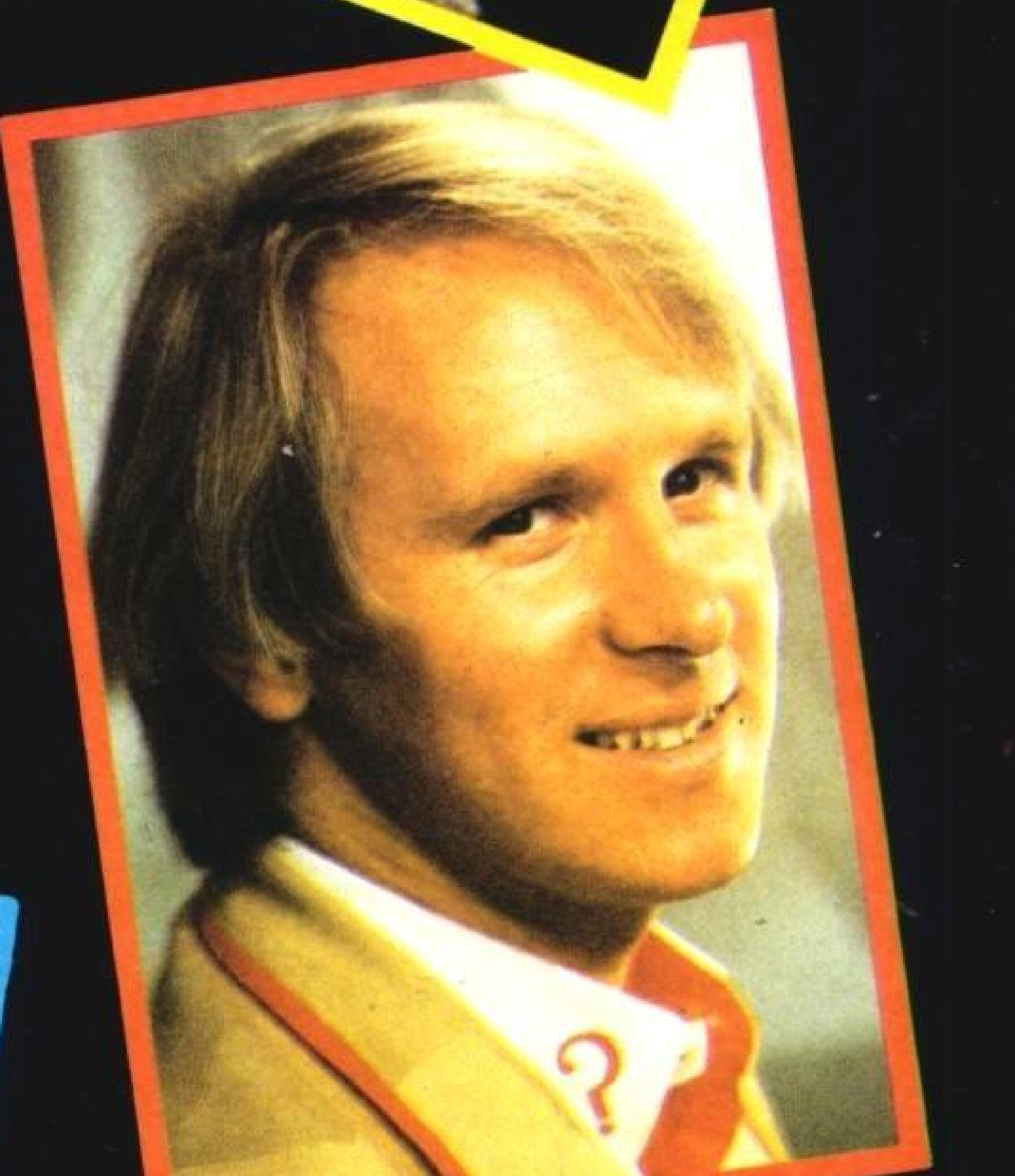
© 1984 BBC Enterprises





Hit for Six





In this anniversary issue it seems appropriate to cast our gaze backward, and of course forward, to look at the development of the Doctor's character through the course of his six personae, an aspect of the series Richard Marson sees as vital for its continuing popularity.

Hit for Six

Many people have tried to account for the staggering success story of *Doctor Who*. Actors, academics and writers have all attempted to sum up what it is that caught the public's imagination back in 1963 and what has sustained that interest over two decades later. Some suggest that the creation of the Daleks guaranteed the show's longevity, although this seems a little fanciful considering the high viewing figures obtained throughout that first year on screen. Others put forward the strength of the series' storylines, and yet there have been periods in the show's history without one script of any worth. Perhaps the most common of all the countless opinions on the series' continued appeal is its unique slant on fantasy.

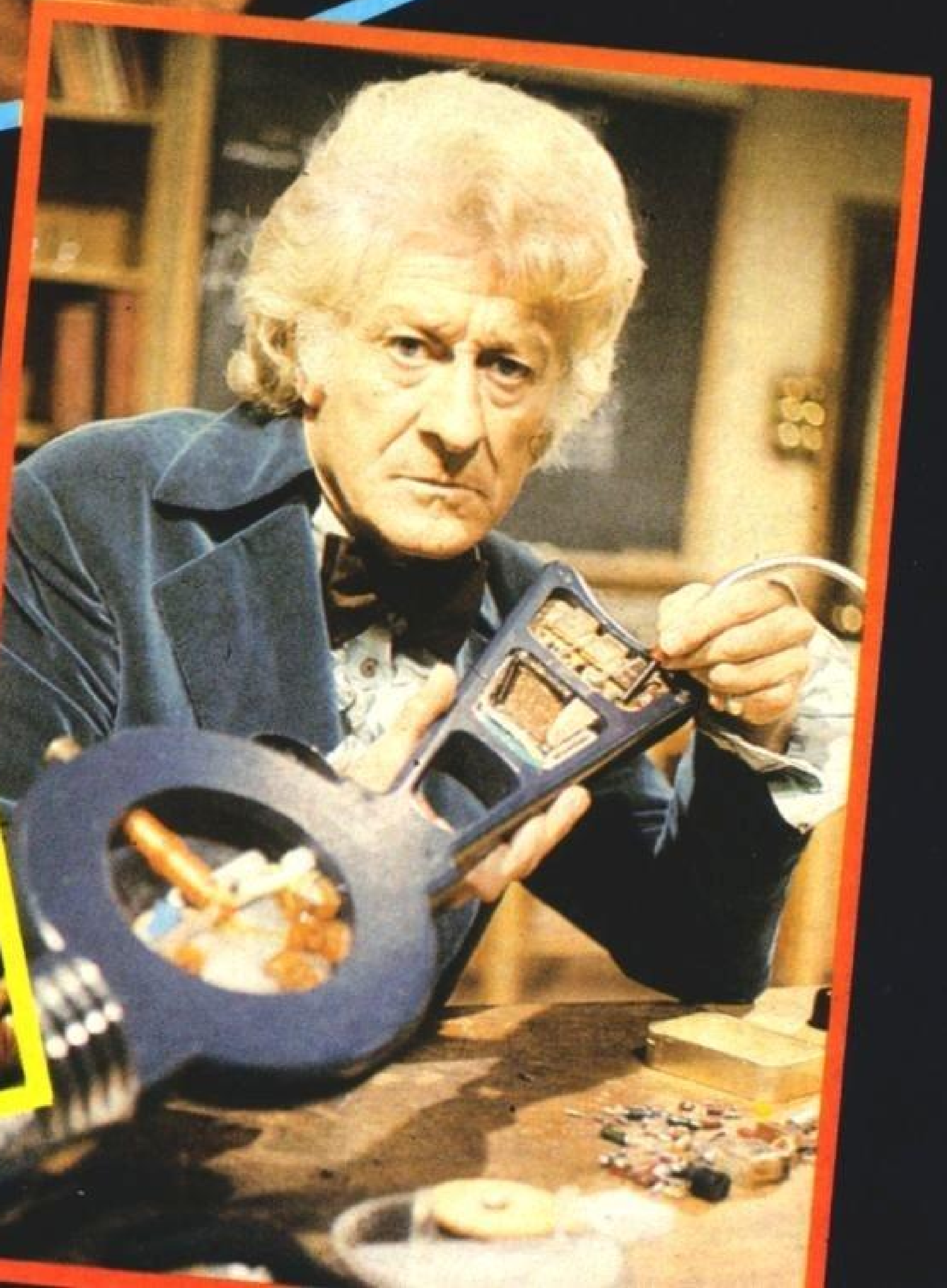
It is my belief that all these elements form an aspect of the series' popularity, but that the real answer lies with the Doctors themselves. Had it not been for the show's well defined central character, it could never have lasted beyond its infancy. And the six markedly different characterisations of the Doctor have also allowed the programme to remain consistently fresh.

The first Doctor was a definite departure from the traditional television hero. Tetchy, vain and temperamental, William Hartnell's Doctor could, in turn, inspire and instruct those who found themselves in his company. Viewers who tuned in from the series' outset were also party to a gradual change in the old Doctor's demeanour – certainly a noticeable mellowing in his more unpleasant moods – and this development has rarely been equalled since. *An Unearthly Child* is the most commonly cited example of the first Doctor as an anti-hero, with his deliberate abduction of the two schoolteachers from Twentieth-Century England, and his near murder of a caveman in prehistoric Earth.

The more devious side of the Doctor is abundantly clear in *The Daleks*, where the whole adventure is triggered by the Doctor's pretence that a trip to the Dalek city is necessary to obtain mercury for the fluid links. In the heat of the moment, he shows himself quite prepared to eject the schoolteachers he kidnapped into the depths of space, and all because he, mistakenly, believes them to be saboteurs at work inside his beloved TARDIS. In *The Dalek Invasion of Earth* he clubs a man down, and in *The Time Meddler* he throws a cup of scalding tea into the Monk's face, somewhat ungratefully considering the Monk had made the tea as part of a cooked breakfast for his unwilling captive.

THE IRASCIBLE RENEGADE

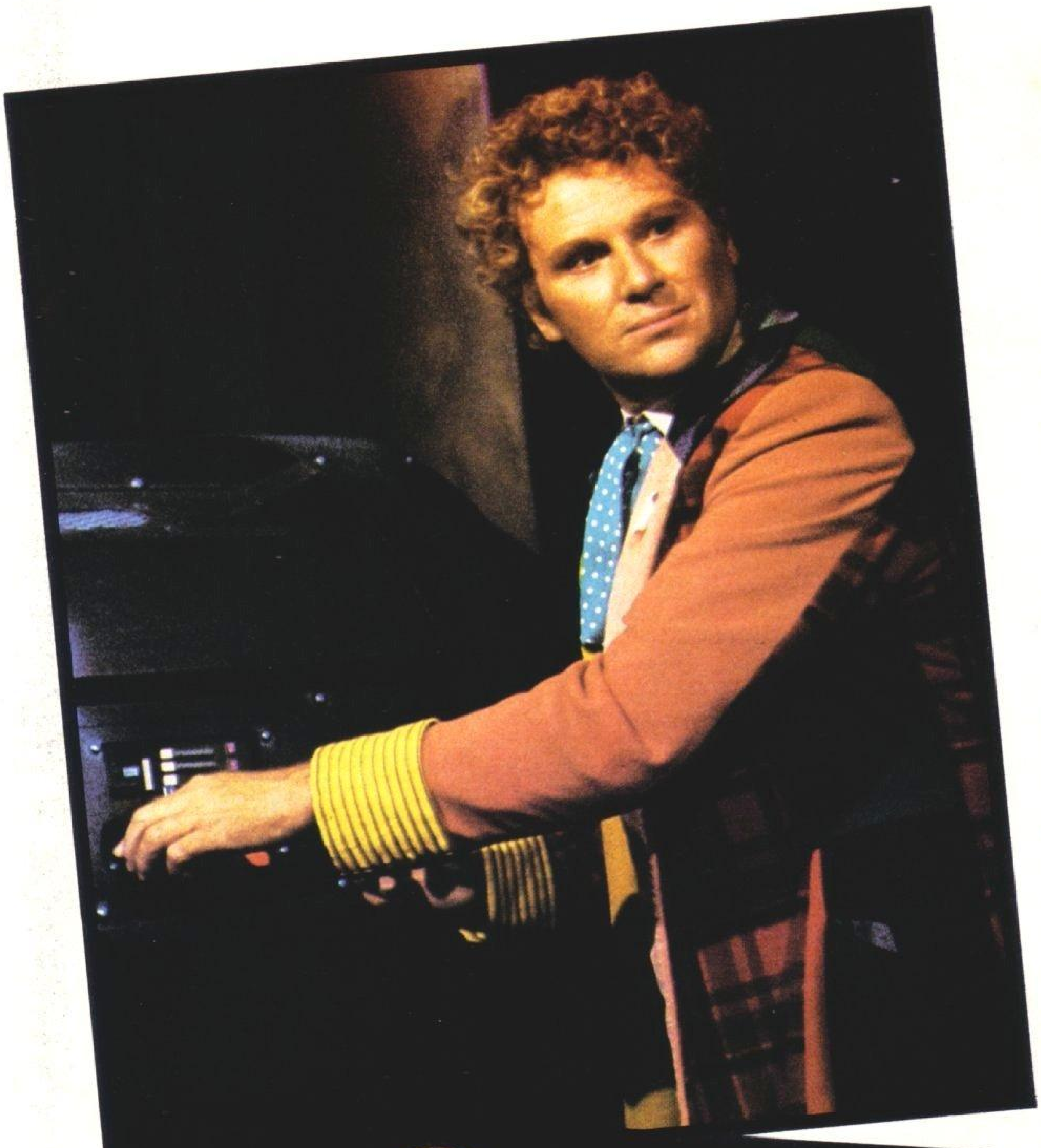
Of all the Doctors, it is the first who seemed the most alien. Nobody watching at the time knew who the Doctor was, or from whence he came, although there were some tantalising hints. The Doctor was as much of a



mystery as his TARDIS, and if he was ever tempted to share the secrets of his past with any of his companions, apart from his grand-daughter Susan, he never succumbed. Susan, too, was an important influence on the irascible renegade, for she provided an element of stability which acted as a foil to her grandfather's more obvious excesses of temperament. She often was the go-between for Ian, Barbara and the Doctor's steadfastly authoritarian stance. After she left him to lead a life of her own, the Doctor was never the same, even though it was he who locked the TARDIS doors on his own grand-daughter as a ploy to compel her to leave.

William Hartnell's Doctor also possessed great skills of persuasion; his brilliant defence of Ian in *The Keys of Marinus* was worthy of many a High Court barrister, while his position at the courts of Nero and King Richard (the Lionheart) revealed his skill with diplomacy. His worldly charm also led the

►



Aztec lady, Cameca, to fall in love with him, believing that he would reciprocate her thinly veiled desire for marriage. It was, of course, not to be, but in the process a seldom seen tender side to the Doctor's nature was shown – one more obviously demonstrated in his virtual adoption of the orphaned Vicki.

Although the 'original' Doctor started out as a man on the run, an exile with great scientific curiosity but somewhat amoral standards, he developed into a different and more vital kind of hero. Capricious, with a tendency to adopt a schoolmaster's condescending tone, and exhibiting a 'spikiness' that concealed his passion for life and culture, none of his successors ever came close to rivalling the brilliance and originality of the first Doctor's persona.

It is with the character of the second Doctor that a 'make or break' period was reached. The entirely different man that emerged as Doctor number two managed what many justifiably thought would be impossible – he created a whole new aspect to the Time Lord, which was successful in its novelty, and helped to revive the programme.

There was to be, however, one main link with the Doctor who had 'died', appropriately enough on the floor of his TARDIS console room, and that was the waywardness of this newcomer. The first change, apart from the obvious physical one, was his more outgoing manner. Doctor Two made no secret of his zest for life and thrills, and above all his mischievous sense of humour. The alternately sad then reassuring face that met the bemused gaze of fellow travellers, Ben and Polly, marked the start of a new era for the Doctor.

ON A MORE WHIMSICAL NOTE

If the first Doctor was lacking in physical prowess, this Doctor lacked courage, or at least, that's what everybody was led to believe. One of the second Doctor's greatest assets was his canniness, and the best way of gaining time to think, was to act the fool. And so for three delightful years the Doctor clowned, bluffed and manoeuvred his way out of every awkward situation which confronted him. In *The Dominators*, the Doctor undergoes some painful tests to assess his intelligence, which he conceals in order to combat the Dominators. And although the viewer might never be sure of what the second Doctor was going to say next, he or she could be sure of his complete opposition to all things evil and intolerant.

The early years of *Doctor Who* featured some comic relief, but it was with the second Doctor that the comedy really took off. From the bizarre 'dressing up' in which this Doctor indulged (perhaps the most memorable being his gypsy guise in *The Underwater Menace*) or from the sight of the Doctor scuttling away from the Ice Warriors (or any of his other foes), the Troughton incarnation had a considerably more whimsical outlook than his predecessor.

A major evolution in the Doctor's character became his relationship with his companions

Although a father figure at times to the rebel Jamie and the deserted Victoria, the Doctor was now on far more familiar terms with his fellow travellers. With the arrival of Zoe there was even a lively battle of wits between the two, although, ultimately, the Doctor's experience won him the day.

It has become almost a cliché to parallel the Troughton Doctor with Chaplin, but there is some evidence for this comparison. Life on Earth was never slow with the second Doctor, its sheer exilharation making his enforced return to Gallifrey all the more poignant. For it is here that the second Doctor, who always had an escape plan up his sleeve, finally relented. The second Doctor was truly a wanderer, a stranger to his own people, whose second home, Earth, was to be the centre of exile for his successor, the flamboyant third Doctor.

A SENSE OF JUSTICE

Much has been written about the nature of the third Doctor, and it was this incarnation that saw the show's ratings double. This Doctor was stylish not only in his colourful attire (a marked contrast to the 'tramp' look sported by Troughton) but also in his entire approach to life. A connoisseur of the first order, he enjoyed fine wine and good company, art and science. He was, in essence, the Renaissance Doctor, and his firm, if slightly righteous championing of tolerance, logic and fair play rapidly made its impact on viewers. The third Doctor could also be moral to the extent of preaching, but his hearts were unquestionably on the side of freedom and innovation.

Of all the Doctors, his earthbound existence seems to have made him the most domesticated, with his affection for his companion and protogée Jo Grant exceeding all emotional ties displayed with any outsider before or since.

The physical side of this Doctor was also emphasised, and his excellence at Aikidoo made him a formidable opponent for all but the most fearful enemy. His understanding and sense of justice was such that in both *The Silurians* and *The Sea Devils* he tried to persuade man to share his planet with other beings – without success. And his abhorrence of bureaucracy and gratuitous violence, led him to chide even his close friend the Brigadier for over-enthusiastic displays of force.

With the third Doctor, audiences could feel even more secure with the central character than they had done in the days of the second. Jon Pertwee's Doctor represented the uncompromising voice of reason and if, in the process, he lost some of the humour of the role, his successor was soon to redress the balance. The arrival of the fourth Doctor showed no signs of the programme's creators becoming jaded. Instead, the dramatic and vivacious new incarnation of everybody's cult hero lent a new lease of life to the series.

THE BOHEMIAN ADVENTURER

Undoubtedly a feature of the first two regenerations of the Doctor was their unpredictability, but in his fourth form, this aspect ran riot. The fourth Doctor rapidly plunged himself back into a life of travel and adventures in space and time. And with this, some of the series' sense of expectation and wonder returned.

Offbeat comedy returned to the fore as well, with the outrageous costume, the continual profferment of jelly-babies and the abundance of one-liners. The fourth Doctor was a charismatic figure, whose expressive gestures and rich voice commanded as much attention as his irreverent manner. Although he vigorously rejected any form of authority, this stance was ironic in view of the acceptance and even deference which the fourth Doctor seemed to easily command. He was perfectly capable of strolling into a room, introducing himself and getting involved in the situation at once. But for all this, he was still a somewhat moody individual, prone to impatient outbursts at those less intelligent around him – be they friends or foes.

The Bohemian Doctor, as he was perhaps best known, never ceased to pursue new knowledge and new experiences. Consequently, his associations with his companions were always fragile. He was almost rude with his old friend Sarah, who departed expressly at his bidding, and his loathing of protracted farewells was the attitude of a loner who could not afford to make sentimental friendships.

The price for his universal wandering was loneliness, and Tom Baker's Doctor highlighted this elusive trait of the Time Lord's character more than any other actor. He still fought all manner of evils, but in his own, unconventional way, and it was perhaps appropriate that his dying moments were experienced amongst his old friends.

YOUTH AND OPTIMISM

The fifth Doctor was the most vulnerable. Youthful in appearance, if not in years, and vigorous in action, Peter Davison's Doctor never quite seemed to win the day, be it against the Mara, the Cybermen or the Daleks. His was, on reflection, the most accessible Doctor, with his travelling companions far from being in awe of his superior intellect and greater age. There was a disarming humanity to the shortlived fifth Doctor that belied the alien mind beneath, yet his almost boyish charm constantly seemed to land him in trouble. The death of his assistant Adric shocked him into realising the limits of time travel and the mortality not only of those around him but also himself.

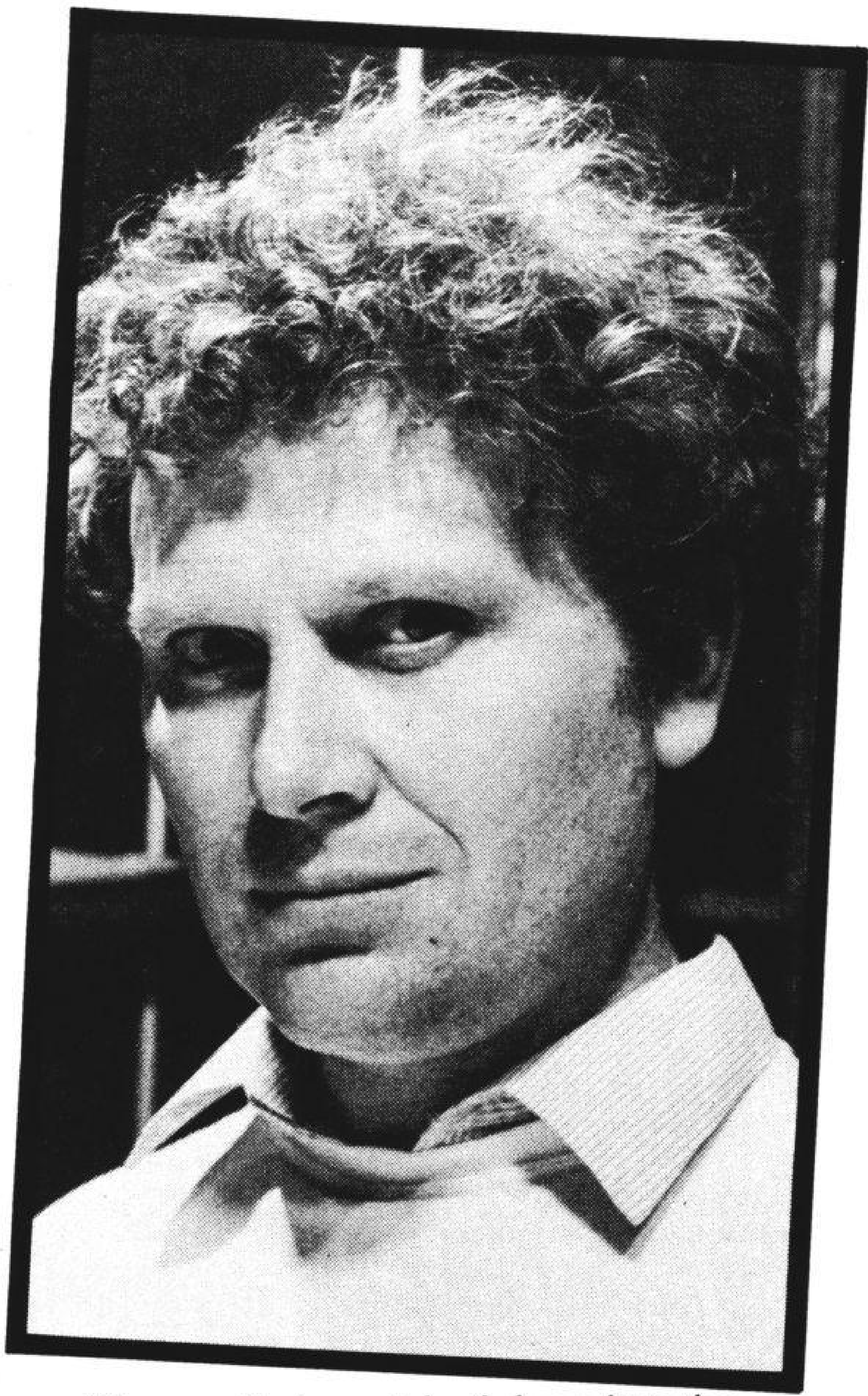
His fascination with cricket and steam engines emphasised a 'free-and-easy' acceptance of Earth society, but it was precisely this 'naive' approach to life that brought about his tragic and untimely death. If one is looking for an apt epithet with which to sum up the fifth Doctor's character, one could not fail to look past his frank and resilient optimism.

The sixth and latest of the Doctor's incarnations manages to combine some of the most successful ingredients of the previous regenerations into a refreshingly dynamic character; the arrogance and irritability of the first Doctor, the quirky and witty turns of phrase from the second, the sporadic bursts of action which characterised the third, the extravagance of the fourth and just a hint of the fifth Doctor's reckless, innocent nature.

THE THEATRICAL REGENERATION

From the start of the new season's adventures the sixth Doctor has also revealed a major new preoccupation in life – himself! With a costume that proclaims him an unashamed extrovert, he exhibits a kind of self-awareness present but never so dominant in the Doctors of earlier years.

The confidence this latest figure seems to radiate is not entirely straightforward, however. There are times when the streak of alien ruthlessness that was violently brought to the fore in *The Twin Dilemma* remanifests itself and serves to warn the audience that this is not a human we are watching but a Time Lord.



With a distinctly literary vein present in the intellectual make-up of Colin Baker's Doctor, and with a sarcasm that comes with centuries of verbal sparring with his many adversaries, the series' dialogue has, over the course of the last year, become noticeably more theatrical.

Colin Baker once said that the Doctor has become one of this country's greatest heroes, a claim few would question. That such a rare feat has occurred in what began life as a modest children's series bears ample tribute to the actors who were and are *Doctor Who*.

FOR THE FIRST TIME NICHOLAS COURTNEY ON VIDEO!

in

Myth Makers 3

REELTIME Pictures

The third in an exciting new series, hosted by ITV and Channel Four link man KEITH HARRISON. Each edition profiles the career of a personality from the worlds of television science fiction.

NICHOLAS COURTNEY is one of the best known and respected actors to have appeared in **"DOCTOR WHO"**. From BRET VYON to THE BRIGADER, he has acted alongside five Doctors. Interviewed at home in London he discusses the series, his life and career as an actor and his hopes for the future.

Don't miss this insight into the life of a great character from **"DOCTOR WHO"**.

SPECIAL OFFER

TO ALL MARVEL READERS.

ORDER A COPY OF MYTH MAKERS 1, 2 AND 3 FOR ONLY £23. (OVERSEAS ORDERS £30).

ONLY £8·50 EACH INCL P&P (OVERSEAS ORDERS £11)

STILL AVAILABLE: MICHAEL WISHER
JOHN LEESON
@ £8.50 EACH (OVERSEAS £11)

Please send me cassette(s) of MYTH MAKERS 1 (WISHER)
Please send me cassette(s) of MYTH MAKERS 2 (LEESON)
Please send me cassette(s) of MYTH MAKERS 3 (COURTNEY)
I enclose a cheque/P.O. for £ to cover costs.

NAME: ....
ADDRESS: ....
....
....

Please tick appropriate box.

	VHS	B'MAX
PAL (UK)		
NTSC (USA)		

POSTCODE ....
Allow 28 days for delivery

ALL CHEQUES AND POSTAL ORDERS SHOULD BE MADE PAYABLE TO: REELTIME PICTURES LTD.

AND SEND TO: MYTH MAKERS (MARVEL)
REELTIME PICTURES LTD., 80 MONTHOLME ROAD, BATTERSEA, LONDON SW11 6HY.

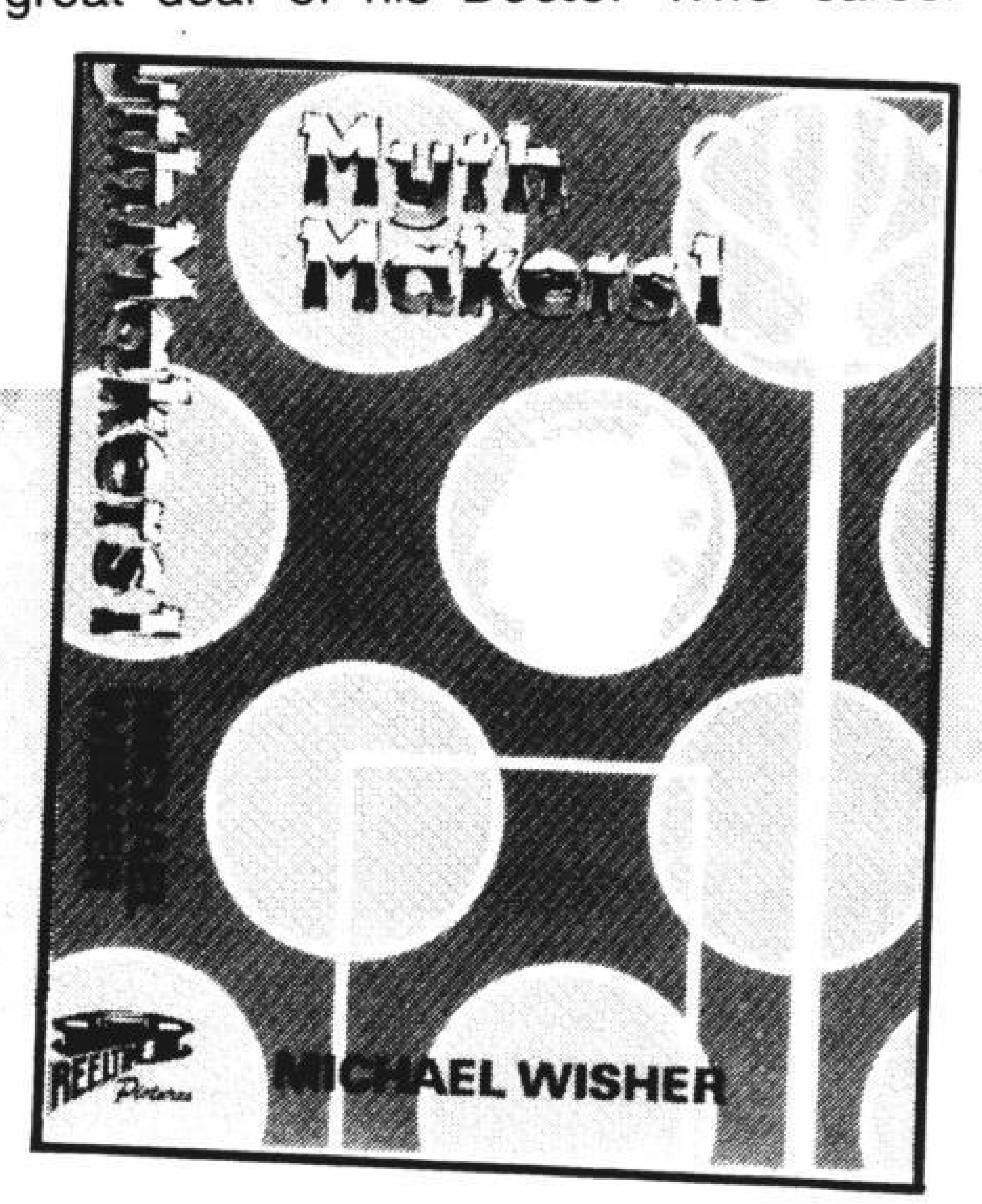
WHO on video

From interviews with the Whovian myth makers to the new BBC releases, *Gary Russell* reviews the latest of *Who* in Videorama.

In last month's *Gallifrey Guardian,* I made mention of two new videos. By now, they are certainly both available – one in the shops, and one via mail order. The latter is the first in a regular series of video releases from the independent *Reeltime Pictures* company.

MYTH MAKING

The Myth Makers, an appropriate title if ever I saw one, is a series of releases featuring someone connected with *Doctor Who* talking about their career, obviously concentrating on the programme, but sufficiently diverse so that the subject doesn't become tedious. Michael Wisher is the 'victim' of *Myth Makers One* – his name might not immediately leap to your memory, but if I mention that amongst his many roles in *Doctor Who* he created the original Davros in *Genesis of the Daleks* exactly ten years ago, you'll know who I mean. Michael has spent a great deal of his *Doctor Who* career under latex masks, and for once you can see him in the flesh, sitting at home looking relaxed and talking to Keith Harrison – again not a famous name, but certainly one of the most distinctive voices on television, as he is Channel 4's main link-man.



The interview covers Michael's decision to go into an acting career, his early life and of course his first foray into the world of the famous Time Lord, when Patrick Troughton was the Doctor. Michael gives his opinions on the autocue he used as the reporter in *Ambassadors of Death*, the "whips in the cupboard" antics of Kalik in *Carnival of Monsters* and his famous space burial in *Planet of Evil*. As any regular British *Doctor Who* convention goer knows, Michael is a witty entertainer, and after watching *The Myth Makers* you actually feel as if you've been into the room with him and have got to know him well – always a good sign with interviews.

Finally, a little mention for what must be the highspot of the talk – his Dalek voices. Michael did the voices of the Daleks for quite a number of Dalek stories, and his accurate descriptions and mimicry of the "three basic types of Dalek" are a joy to see and hear. *The Myth Makers One – Michael Wisher* is definitely something to buy, nicely presented, well directed and produced, and with John Leeson, Nicholas Courtney and hopefully Lis Sladen scheduled for the not too distant future, this series looks set to be successful.

PYRAMIDS OF MARS

Our second video is one with a much larger *Doctor Who* emphasis – which is hardly surprising as it is the latest release from BBC Video, entitled *Doctor Who – Pyramids of Mars*. This classic Robert Holmes thriller, selling at £24.95, is loosely based on an idea by Lewis Grieffer and is the third in what BBC Video hope will become a long-running series. The financial success of *Revenge of the Cybermen* and the sadly chopped up *Brain of Morbius* must guarantee good sales figures, and as this story has nothing cut at all, and runs a full 90 minutes, *Pyramids* looks set to outsell the other two. The story, in case you have forgotten it, basically concerns the efforts of Sutekh – superbly played by Gabriel Woolfe and believed by long-time fans to be *the* single best villain in the show's history – to escape from his prison of immobility by destroying the Eye Of Horus, a device left on the planet Mars by his old enemy and fellow Osiron, Horus. To this end he enlists the dead body of Professor Marcus Scarman to return to England, and with three service robots, disguised as Egyptian mummies, builds a rocket to destroy the pyramid on Mars where the Eye of Horus sits.

The Doctor, Sarah and Scarman's brother Laurence (played by the excellent Michael Sheard) interfere, arousing the hatred of the Egyptian God of Death, whose motto seems to be "Your evil is my good", a line delivered with such sincerity that it seems hardly surprising that in 1975 when the story was first show, it topped the Season Poll conducted by The Doctor Who Appreciation Society.

Directed by Paddy Russell and produced by Philip Hinchcliffe, *Pyramids of Mars* boasts a strong cast headed of course by a wonderfully moody and 'alien' Tom Baker, the ever-cheerful Sarah played by Elisabeth Sladen and the terrifically made-up Bernard Archard as the walking cadaver of Marcus Scarman. Peter Copely plays the confused friend of the Professor, Peter Maycock is the hot-under-the-collar Namin and George Tovey is the poacher with a pressing appointment.

This story is an ideal choice for releasing on video (as are any Tom Baker/Philip Hinchcliffe/Robert Holmes stories), but after three from that era, perhaps we could see a Pertwee story. Bearing in mind the stories that are held in the BBC archives, that are in colour from that era, *Day of the Daleks* seems the obvious choice, but they could do an unedited six-parter – maybe *Frontier In Space* or *The Sea Devils*. If there was a chance of stories longer than four-parters, would you be willing to pay the extra to buy them? Why not drop us a line and we'll pass on your comments to BBC Video.

Meanwhile, I strongly recommend that you try to get hold of both *The Myth Makers* and *Pyramids of Mars*, the latter of course being available for rental. My thanks to Keith Barnfather of Reeltime and Heather Summerfield of BBC Enterprises for their help in compiling these reviews.

CLASSIFIED

MC48

SHOPS

OGRE BOOKS

120 Picton Road, Wavertree, Liverpool 15
Open Monday – Saturday 10-5.15
Specialists in American comics, SF books and fantasy film mags. Only 15 minutes from the city centre by buses 4, 60, 76, 78, 79, H6, H7, H9, H12, 13 and H20-24.
Sorry, no mail order.

ODYSSEY 7

Manchester University Precinct
Oxford Road, Manchester

Open Mon – Sat 9.30 – 5.30. Tel 061 273 6666. The North's leading S.F., Comic, T.V., and Film Shop, Stocking Books, Comics, Magazines, Stills, Soundtracks, Posters, T-shirts and Games. Clean, modern premises, sales area over 1,000 sq. ft. Access to precinct via escalator under Phoenix at Booth St. traffic lights.

SKYRACK

Yorkshire's oldest in SF, Fantasy & Comics. Science Fiction Paperbacks & Magazines. Marvel & DC comics from Golden Age to Advance Imports. Thousands of back issues always in stock, namely 2000AD's, Doctor Who Monthlies, Film Posters & Magazines. Open daily (except Wednesday) 9.30-5.
51 The Superstore, Merrion Centre,
Leeds LS2 8LY.
1985 catalogue 50p (refundable first order)

DOCTOR WHO SHOP

Licensed by BBC Enterprises Ltd

All items of new merchandise. Some collectors items and American Imports. Mail Order Service available, send 25p in stamps plus a large SAE for a price list or $1.00 or equivalent for overseas inquiries. WHO merchandise bought at competitive rates.

A3 METROPOLITAN WHARF
(ROADSIDE WAREHOUSE),
WAPPING WALL, WAPPING,
LONDON E1, 01-481 0826.

1 mile from Tower Bridge – 2 minutes walk Wapping Station. Turn right at tube, follow road by the riverside. Open 10am-5pm Mon-Sat, possible Sunday in Summer.

● Readers are advised that only cheques or postal orders should be sent in response to advertisements in the Classified Ads section. *Please do not send cash* as neither Marvel Comics Ltd nor the advertisers can be held responsible for it.

Sheffield Space Centre
485 London Road, Heeley,
Sheffield S2 4HL
Telephone: Sheffield 581040

We stock a large selection of S/F, Fantasy paperbacks, American comics, Portfolios, Magazines etc.

Open – Monday, Tuesday, Thursday, Friday 10 am - 5 pm. Saturday - 9 am. Closed Wednesday. SAE for list.

NOSTALGIA & COMICS
14-16 Smallbrook Queensway,
BIRMINGHAM B5 4EN,
Tel: (021) 643 0143.

American and British comics; Rock, SF, Horror and General Film magazines. Current and back issues. Comicstrip, SF, Horror and Television orientated toys, figures, kits, games, vehicles, masks etc. Mail order list is available for a s.a.e. Our large comic shop is open for you to call in:- Mon-Fri 10.00-5.45. Saturday 9.30-6.00. We can accept your ACCESS whether you call, write or phone.

"a comic treasure trove" – *Birmingham Post*

FORBIDDEN PLANET 1
Science Fiction and Comics.
23 Denmark St.
LONDON WC2H 8NN
01-836 417

FORBIDDEN PLANET 2
Film and TV fantasy.
58, St. Giles High St.
LONDON WC2H 8LH
01-379 6042

Shops: Mon-Sat: 10-6; Thurs: 10-7

COMIC MART
Largest regular marketplace in Europe for Comics and Film Material
at: Central Hall, Westminster, LONDON
Starts: 12-00. Admission free.
Date: June 8, Aug 3

HEROES
The Comic Shop

Britain's longest-established comic dealer still offers the widest selection of comics for collectors in the country. Good stocks of Marvel and DC are complemented by a wide range of American and British comics from the 1940s onwards: Eagle, TV21, 2000AD, Dandy, Beano, plus annuals, Golden Age, EC, fifties, horror, western and much more. Large s.a.e. for our catalogue or call in and see us. Open Mon-Fri 11-6.30 (5.30 Sat). Three minutes from Highbury & Islington tube, off Upper Street.
HEROES, 21 Canonbury Lane, Islington, London N1 2SP.

WANTED
DOCTOR WHO TOYS
by DENYS FISHER
Tom Baker & Leela dolls, K9 etc
DALEK TOYS & GAMES
from 1965
Tel: Bruce Campbell
01-603 4833

MAIL ORDER

Dr Who Fans

Send a First Class Stamp for my latest list of Dr Who: Books, Annuals, Comics, and Merchandise. Also subscription available for latest Paperbacks and Hardbacks. (I will buy Dr Who items as well) Blakes 7 and 2000AD list also available.
JOHN FITTON, 1, Orchard Way,
Hensall, Nr. Goole,
North Humberside.

FILM MAGIC

offers you Fabulous Black & White and Colour photographs of your favourite film and TV stars. Thousands to choose from. PLUS Sci-Fi, Horror, TV Fantasy stills, Posters & Books.
Just send 50p for lists: FILM MAGIC (s)
REMBRANDT HOUSE, WHIPPENDELL ROAD, WATFORD, HERTS.

"HARLEQUIN"

1st for Books!
68 St. Petersgate, Stockport, Cheshire
(Dept M.C.)

Giant 30 page illustrations. Catalogue of Movie, TV, Rock-Books, Posters, Photos, T-shirts, Badges, Calendars, Games. 1000's of items on Doctor Who, Star Trek, Star Wars

Free – plus large SAE Overseas £1

POSTERS & PRINTS

Sci-fi rock pop humorous pin-ups scenics etc Choose from our vast range available by mail order Send just 60p for our full catalogue listing HUNDREDS of posters and prints (many illustrated in full colour)
Cauldron Promotions (Dept MV)
47 Landseer Rd London N19 4JG

COMPUTER GAMES

MASTERONICS

Superb graphics on the fastest growing range of Computer Games available in the country.
Only £1.99 inclusive of p&p!! For current list of titles send S.A.E. to **Napier & Son Ltd.** 16 Queens Gardens, Hendon, London NW4.
Tel. enquiries (01) 458 3311 or (01) 202 7235.

WONDERWORLD COMICS

26 Ashley Road, Boscombe, Bournemouth, Dorset BH1 4LH. Phone: (0202) 37733

Over 150 titles are available on our unique Standing Order Service: Marvel, DC, First Comics etc! And you need only pay NOTHING till you get your comics! Also thousands of back issues, imports, portfolios, books etc! Phone in your standing order, or SAE for latest list!

FUTURESHOCK
IN SCOTLAND
200 Woodlands Rd, Glasgow,
G3 6LN. Tel: 041 333 0784

Gets the *full* range of new US and British SF paperbacks, comics and media mags. Together with thousands of back issues and second-hand titles & board games, standing orders, portfolios, hardbacks, T-shirts etc. Send a second class stamp for catalogue.

JOKES
FREE

Britain's No. 1 Joke Catalogue, packed with over 500 practical jokes from 5p

Stink bombs, Whoopee cushion, wobbly lager glass, laxative tea bags, smoke bombs, willie sugar, cigarette bangers, joke blood, sick, mess, soap sweets, wet jokes, exploding jokes, magic tricks, party fun kits, masks, make-up, sea monkeys, girl strip pens, adult party packs, saucy novelties, naughty presents, posters, badges, the complete Joke Shop by Post.
Send 13 p stamp with your name and address for bumper colour catalogue and Free Gift to:
MATCHRITE, THE FUNNY BUSINESS (DEPT. Y) 167 WINCHESTER ROAD, BRISTOL BS4 3NJ

GERRY ANDERSON & CHRISTOPHER BURR'S
TERRAHAWKS

OFFICIAL BLUEPRINTS

Set of six 20" x 15" authentic, complete, scale profile drawings by Philip Rae of Spacehawk, Battlehawk, Hawkwing, Treehawk, Terrahawk and Battletank.

Folded in bonus full colour presentation wallet featuring photographs, specifications and pre-production art.

£4.95 + 55p (p&p). Post to: **Engale Marketing, 13 Primrose Avenue, Blackpool FY4 2LJ.**

● To advertise in the Classified Ads section, ring Maritsa on (01) 221 1232.

THE TWO DOCTORS

✱ ✱ ✱ ✱ ✱

" The holistic fabric of time is like a balloon, Peri. Put a pin into it and the universe will collapse in on itself. Now that process has started, nothing can stop it'.

'That's crazy'.

He looked at her sadly. 'Rassilon predicted that it might happen. It's always been the great fear of the Time Lords. All the mass in the universe compressed into a single giant quasar!'

'How long will that take?' Peri asked.

'For everything to end? A very few centuries'.

'Centuries?' she said. 'Oh well! If it's not going to happen right away I'll take this down to Jamie', and she went off with the container of food.

The Doctor shook his head. Peri's poor, human mind simply could not begin to understand the enormity of the coming calamity, the chain-reaction that would destroy everything from the tiniest insects to the mightiest star-systems. All forms of life, all the wonderful manifestations of prodigal nature, would be crushed back into one inconceivably dense mass of carbon. There would be no light. There would be nothing. Eternal blackness, he thought. No more sunsets. No more peacocks. Nevermore the iridescent fragility of a butterfly or the lithe, feline grace of a tiger. All the beautiful animals that walked on a million worlds would disappear into oblivion.

And there was not one of those dumb creatures that knew aught of envy or pride, prejudice or resentment. They were not driven by the thirst for power or a hunger for dominance; all they ever sought was the contentment of a full belly and the warmth of a sun to lie in. Left only to animals, he thought, the universe would have survived for eternity."

And so it continues, Robert Holmes beautifully taking you further into the Doctor's innermost thoughts. It is something of a surprise that Robert Holmes has taken so many years to pen one of his own books, having always relied on Terrance Dicks to adapt the stories. Whilst they usually turn out to be Terrance's best and most eloquent works, there is little doubt that *The Two Doctors* ranks as the best of the recent *Doctor Who* novels. Whilst *The Invasion* wallows in its own self-importance and *The Myth Makers* glows in self-mockery, *The Two Doctors* is a solid read from page one, without making any attempts to avoid the pleasure of mixing humour and poignancy. The changes of scene from Shockeye's manic desire for "the jack", whom he is "tenderising", to the chase where the wounded Doctor finally topples the Androgum with a mass of cyanide, are quite unique in *Doctor Who* novels these days, more's the pity. As the first book from the last season to hit the shelves, it is appropriate that *The Two Doctors*, a semi-special in itself, should be the 100th novel in the paperback range and includes an introduction by John Nathan-Turner. WH Allen have taken the unprecedented step of reversing their schedules and swapping *The Gunfighters* and *The Two Doctors* around so that the latter sees publication prior to Cotton's comedy – although the hardback would be the *equivalent* 100th book. (And before any smart-eyed reader writes in, I know that *The Gunfighters* is actually only the 97th hardback as W H Allen have yet to print *The Zarbi, The Daleks* or *Robot* in hardback). Mind you, anyone following Target's numbering system cannot fail to have been confused by the fact that the 93rd paperback arrived before the 92nd! But back to *The Two Doctors* . . .

Gone from the novel is the excruciatingly awful and flimsy excuse that Victoria was off studying graphology while the story takes place. Instead, there is no reference to the time during the Troughton era that the story occurs (although it reiterates over and over again that Jamie knows what Time Lords are) and the young McCrimmon piper seems to accept the powers of regeneration with a pinch of salt – although as the sixth and second Doctors are the most alike in temperament, what's six inches, curly hair and a red coat amongst friends?

✱ ✱ ✱ ✱ ✱

A VIOLENT TREND

✱ ✱ ✱ ✱ ✱

Robert Holmes manages to include what seems to be the now obligatory WH Allen gore element – although he is a little more subtle than other novelists. Whilst the description of Stike's vaporisation into "instant foliar feed (which) rained down in a fine paste" is gruesome, the horror is offset by Shockeye's gleeful retrieval of the Group Marshal's leg, ready cooked one presumes. It is interesting that since the appearance of Nigel Robinson at Target, the whole feel of the books has climbed one rung higher on the ladder of literary achievement (ie, they're getting better). Perhaps someone would care to inform me why the books nowadays contain increasingly more violence, when they survived quite happily without it previously.

Finally, as we all know, the story also saw the return of the Sontarans – Robert Holmes' creation of 12 years ago. As one would expect, on paper they come across more as individuals than the clones seen on television, but that doesn't make them any the less intriguing. Indeed, Stike seems to have a great deal more valour and honour in print than on the screen, and you feel that by the time he dies, he is almost a misunderstood anti-hero worthy of your sorrow. All in all, *The Two Doctors*, hopefully not the last book to be written by Robert Holmes, is a very worthy title to be the 100th Target book.

"He touched the key again and another figure appeared that he didn't recognise. A rather scruffy person in an ill-fitting tailcoat and black string necktie. The Doctor switched off the machine and sank back into the control chair with his mind racing. Although he would instantly recognise the Brigadier or Leela or any of his past companions, he had scarcely any recollection of how he himself had appeared in past forms. None the less, he thought, it was all Lombard Street to a China orange that the chap in the tailcoat was himself. In which case, not only had his sartorial taste improved, but at last it was all beginning to make sense."

✱ ✱ ✱ ✱ ✱

ARC OF INFINITY

EPISODE ONE

Underneath the Capitol on Gallifrey, a Time Lord summons a strange, masked creature, who appears in the negative form of anti-matter. After a short conversation the audience is over. The two have selected another Time Lord for their plans. That Time Lord is none other than the Doctor.

Inside the secure confines of the Capitol's computer room, two technicians, Talor and Damon, are peacefully at work. Suddenly, Damon notices that somebody is transmitting the bio-data extract of a Time Lord. Quickly the transmission is cut.

On board the TARDIS, the Doctor and Nyssa are effecting some final repairs to the ship. The Doctor leaves the console room, but before he has gone more than a few yards, Nyssa calls out to him in panic. He turns and runs back . . .

Meanwhile, on Earth 1983, life is at its most hectic in the city of Amsterdam. Robin Stuart, one of many young hitch-hikers who make their way across Europe, is waiting for his friend and travelling companion, Colin Frazer, to emerge from the public call box. When he does, the boys see a policeman. Robin reacts with trepidation as he has lost his passport and fears deportation. Colin dismisses this and says the most important priority is to find somewhere to sleep. Their youth hostel is booked up until the following day but Robin suggests another place he has found. Colin looks sceptical, but says nothing.

The anti-matter alien and his Time Lord accomplice are in conference. The data has been received by the alien, but not the booster element necessary to carry out their plans. The Time Lord tells the alien a fault has developed but will be dealt with. For the present, however, the TARDIS has come under the control of the masked alien. The Doctor and Nyssa are helpless . . .

Robin has taken Colin to the grounds of an old house, and down some steps into a crypt. This is to be their shelter – dry and warm but rather eerie. A gurgling sound tells the boys that they are below sea-level.

Back on Gallifrey, in the Capitol's computer room, Talor confirms that the bio-data extract was that of the Doctor. Both he and Damon realise that this could only have been transmitted by a member of the High Council. Damon leaves Talor on his own. Within minutes of his departure an eminent figure arrives and murders the hapless Talor.

Colin is feeling uncomfortable, but Robin tells him to take off his boots and get some sleep. On Gallifrey the Time Lord has reported to the alien that Talor has been disposed of and 'bonding' can now take place. The TARDIS is being invaded, infiltrated by the alien seeking to bond with the Doctor, taking over his physical form. To Nyssa's horror, the bonding appears to have worked and the Doctor collapses.

Colin is awakened by the noise of gurgling water and then he hears the sound of the TARDIS materialising. Reaching for his torch, he goes to investigate. In another crypt chamber a strange box-like object has appeared. Its door opens and a loathsome lizard figure emerges, its gun trained on Colin. Before the terrified boy can move, a beam transfixes him and he disappears.

The Doctor has, meanwhile, managed to resist the alien's attempted bonding, "the molecular re-alignment of two basically incompatible life-forms", but surmises it will try again. Learning that the alien is composed of anti-matter, the Doctor announces to Nyssa that they have work to do. Back in the crypt, Robin has woken up. He thinks Colin is hiding to scare him until he too sees the lizard creature. Robin flees from the house.

An emergency meeting of the High Council is in progress. Lord President Borusa has conferred with the Matrix and confirmed all they know of the alien. It is formed of anti-matter, highly intelligent and with some form of shielding. The only means of stopping a bonding is the death of one of the bonding partners!

The Doctor and Nyssa have finally discovered the gateway to the dimensions used by the alien. Called the Arc of Infinity, it holds the shield for anti-matter – quad magnetism. They also realise that someone on Gallifrey is a traitor.

Damon has been instructed to recall the Doctor's TARDIS to Gallifrey, a fact the Doctor accepts with untypical resignation. On Earth, Robin has returned to fetch his belongings from the Crypt. Here he again encounters Colin, who has fallen under the control of the alien. Failing to convince the local police of his story, Robin checks in at his youth hostel, where a message has been left for Colin, telling him to meet his cousin at Schipol Airport next morning.

The TARDIS has landed on Gallifrey in a locked security compound. The Doctor and Nyssa escape thanks to Damon leaving the door open. Very soon, however, Commander Maxil and his men are in pursuit. Trapping them in a corridor, Maxil shoots the Time Lord down.

EPISODE TWO

Guards take both the Doctor and Nyssa away. Although there is some dissent in the Council Chamber over the manner of this somewhat brutal apprehension, the unconscious Doctor is imprisoned in his own TARDIS, which has been rendered inoperative by Maxil. The Doctor recovers in the TARDIS, telling Nyssa they need to find a link between Gallifrey and the alien. At the same time, in the computer room, Damon is nervously reading a print-out.

At Schipol Airport, Robin greets Colin's cousin, Tegan Jovanka. On Gallifrey, the Doctor is escorted to the High Council, followed by Damon, who clutches the printout seen earlier. Robin and ➤

Tegan go to a café to talk, where the boy launches into his bewildering story.

The Doctor, Nyssa and most of the High Council await the arrival of President Borusa, who declares an emergency session to discuss the dilemma facing them. The problem is the shielding that the alien has found for itself, which is unstable and could destroy the world of positive matter if allowed to decay. The Doctor points out the treachery inherent in the transmission of the bio-data and demands a full investigation. His demands are overruled, and Borusa announces that to prevent further bonding, the Doctor must be terminated. Nyssa says they must destroy the alien but Borusa sadly informs her that the alien – whoever it is – is untraceable. The Doctor is returned to the security compound, but on the way is handed the printout by Damon.

Tegan has had no more luck with the police than Robin, and decides that they should find Colin themselves. Meanwhile, Nyssa suggests to the High Council that the traitor on Gallifrey has to be found. The Castellan tells Hedin, one of the council, that the lack of evidence stands in the way of any action.

The alien is informed of the Doctor's imminent termination, while Nyssa and Damon plan to get to the Doctor before sentence is carried out. Inside the TARDIS, the condemned time-traveller receives Maxil's permission to withdraw into Nyssa's room to prepare himself for the end. Elsewhere Nyssa and Damon have secured Hedin's help to visit the Doctor, who is allowed to see his friends alone, avoiding Maxil's carefully placed bugging device.

The Doctor tells Nyssa and Damon his conclusions. The traitor is endangering the Matrix itself. Damon agrees to try and find another space/time control for the TARDIS, and returns with Nyssa to the computer room, where the Trakenite spots some stasar guns. The Castellan informs Maxil that the order for termination has been issued. The Doctor waits for the guards to fetch him.

In the alien's own TARDIS, the mood is also one of anticipation. But there is still work to be done – work performed by the zombie-like form of Colin Frazer.

A chiming sound indicates the approaching moment of termination. Nyssa leaves to do what she can with a stasar gun, watched by a worried Damon. Inside the alien's TARDIS power is building dangerously. Arriving in the place of termination, Nyssa attempts to prevent the execution but the Doctor tells her it is no good – they would never escape. The interrupted, but inevitable termination continues. In the alien's TARDIS the power hum reaches its maximum just as the moment of termination is reached. For a second the Doctor's fading body merges with that of the alien. They both vanish. Maxil announces the termination a success.

EPISODE THREE

Borusa consults the Matrix and smiles. It seems the alien has been expelled. In fact, it is exactly here that the Doctor re-emerges seconds later, to the sound of mocking laughter. In private, the Castellan asks Maxil for a full analysis of the termination. Back at the TARDIS, Damon has fitted a new space/time element to the ship. Nyssa arrives, her face showing that it is too late.

The alien informs his treacherous Time Lord friend of their plan's success. The Doctor is weak but alive. In the computer room, Maxil has started his examination of the termination, watched on a monitor screen by the Time Lord.

The Doctor is still unaccustomed to the Matrix, wherein a strangely familiar voice mocks him. Down in the crypt in Amsterdam, Tegan and Robin begin to look around. Maxil, on the other hand, has completed his search and found some disturbing information. He contacts the Castellan and advises a meeting.

In the Matrix, the Doctor is talking to the disembodied voice of the alien, who tells him he was once known on Gallifrey, and is seeking to return to real existence. Engaged in a rather different sort of conversation, Maxil shows the Castellan what he has discovered. The bio-data was transmitted from Gallifrey, but, most importantly, the Doctor was not terminated. The circuit had been rigged to cut out. Deciding to handle the matter themselves, Maxil is sent to fetch Damon and Nyssa. It is imperative to find the Doctor. The Time Lord eavesdropping on this switches his scanner off and moves away to act.

Robin and Tegan are disturbed by the noises coming from the water pipes. Nyssa and Damon are marched from the TARDIS by a sullen Maxil. Robin and Tegan hear the door of the alien's TARDIS opening and take cover . . . The Doctor is stuck helplessly in the Matrix . . . In the computer room, the Castellan accuses Damon of transmitting the bio-data which the technician shows him is impossible. The Castellan then confronts Damon and Nyssa with the rigging of the termination – but this is clearly a surprise to both of them.

Watched by Tegan and Robin, Colin fixes a booster element to the crypt wall. Unable to bear her cousin's automation-like behaviour Tegan rushes out, but is struck by a beam from the lizard creature's gun. Robin does not escape either, as he too is converted from positive to negative matter. Both disappear, as Colin did before them.

Nyssa and Damon are left by the Castellan and Maxil, neither of whom yet believe the two friends. Damon uses the computer banks to do some of his own investigation while Maxil and his guards begin to search for the Doctor. Inside the alien's TARDIS, Tegan is interrogated by the alien himself, who learns of her involvement with the Doctor. Contacted by his Time Lord confederate, the alien agrees that with the detection of the Doctor's escape from death he must be brought back to Gallifrey. The alien now has the means to blackmail the Doctor – namely Tegan.

The Castellan returns to the computer room where Damon reveals the name of the traitor. The Castellan leaves but tells Nyssa he still believes the Doctor to be implicated. He locks them in. The Doctor, under the threat of harm to Tegan, agrees to do as he is told and is returned to Gallifrey. Colin is given over to Tegan and Robin's care, completely exhausted. The Doctor heads for the computer room where he releases Nyssa and Damon. In the Castellan's office, the traitor is announced as President Borusa himself!

The Doctor has fathomed that the alien must be on Earth. Why else would he have Tegan? With Damon's help the creature can now be traced. Meanwhile Maxil has sealed the Capitol. The Time Lord and the alien meet once more, the latter requiring more power and more time which the former, who turns out to be Hedin, will attempt to gain. The Doctor and Nyssa say goodbye to Damon and leave to find Borusa, pursued by Maxil and his men.

Borusa is forced at gunpoint by Hedin to isolate the Matrix for the alien. In the next few moments, the Doctor and Nyssa arrive. Hedin explains his treachery – the alien is none other than Omega, creator of the Time Lord's time travel facility. Hedin's sympathy for his plight – abandoned by Gallifrey – is such that he is now assisting Omega's return home, via the Matrix. Suddenly the Castellan enters and fires at the Doctor, who he still believes is implicated. Hedin intervenes, dying in the Doctor's place. As the Castellan tries to understand the situation, the Doctor turns to the scanner in the room. They are all too late – Omega controls the Matrix.

EPISODE FOUR

Omega is angered at the death of Hedin and disappears. Nyssa returns to the TARDIS while the Doctor submits himself to the Matrix to directly confront Omega. By a ruse Tegan is summoned and tells the Doctor of her location. Damon creates a pulse loop to distract Omega while the TARDIS leaves Gallifrey bound for Amsterdam, where it lands in a public square.

The Doctor and Nyssa are having a long and painfully slow search for the exact location of the crypt, trying to trace Tegan's movements. An anti-matter detector carried by the Doctor registers the danger zone as they get closer.

The Doctor attaches a device to break Omega's use of the fusion booster, but is attacked without warning by Omega's lizard creature, the Ergon Nyssa shoots and kills it, and they rush into Omega's TARDIS where the process of decay has horribly accelerated. The fusion booster – Omega's means of transfer – blows up but with Tegan as hostage, the deranged Time Lord refuses to halt his change from anti-matter.

A series of explosions rock the room and Tegan is released from Omega's control. For a moment it appears that Omega has failed, but then he rises from the chaos, peeling off what remains of his mask. Temporary bonding has taken place and Omega is now the Doctor's exact double. Leaving the control room he tells the Doctor to expect him on Gallifrey soon.

Tegan makes sure that Robin will take Colin to hospital and joins the Doctor, and Nyssa to pursue Omega – the Doctor armed with the Ergon's matter conversion gun, the only way of destroying the mad renegade.

A chase through the streets of Amsterdam follows, the pace becoming more desperate as Omega's bonding begins to decay and his flesh starts to dissolve. After a few brief moments of freedom, Omega is once more the victim, as the degeneration increases.

At last the Doctor, Nyssa and Tegan trap their prey at the end of a jetty. The Doctor offers Omega a choice – expulsion to the universe of anti-matter or death. Omega says he can no longer face existence as anti-matter, and decides to will not only his own destruction but also that of the universe around him. The Doctor is forced to use the matter conversion gun to destroy the Time Lord already dying before him.

On Gallifrey the tense minutes of waiting are at last over. Damon confirms that Omega is dead. With Robin and Colin safe, Tegan decides once more to stay with the Doctor. ★

FACT FILE

ARC OF INFINITY

Arc of Infinity, was the story slated to launch the twentieth season of *Doctor Who* and the second series with Peter Davison as Doctor number five. As a celebration of the series' anniversary, producer John Nathan-Turner elected to have 'someone or something' from the Doctor's past in each story of the season, and for *Arc of Infinity* that 'someone' was to be the deranged Time Lord's technician Omega. Since Omega's first appearance had started the series' tenth season it was seen as an appropriate way for the programme to begin its next ten years.

The writing of the story was handled by Johnny Byrne, who explained the idea behind his initial draft: "I intended to have the Doctor suffering from some kind of regeneration horrors – nightmares, recurring bouts of weakness and the like – all meant to be the onset of Omega's return to the real Universe. In the event, the notion of bonding, in relation to the vital Doctor-data on Gallifrey, became a much better means of achieving the same ends. This in turn led to Omega having an accomplice who had to be a Time Lord. Thereafter the logic of the various assumptions one makes takes over."

Johnny's script also had to reintroduce air hostess companion Tegan Jovanka, (Janet Fielding) who had left the series in *Time-Flight*. To sustain the suspense of her return – announced some months before in *Radio Times* – she did not feature in episode one.

THE DUTCH CONNECTION

Although filming was during early May (1982) the weather was changeable and rain fell throughout. Director Ron Jones says: "There was no particular problem with the foreign shooting – it was concentrated in one small area of Amsterdam and, besides, the BBC had already been utilising the location for the series *Triangle*. The most complicated scenes to shoot were those in episode four (as the TARDIS crew chase the decaying Omega) if only because of the expressions of passers-by." Onlookers caused John Nathan-Turner's unintentioned cameo appearance behind a telephone kiosk as he gestured them away from the cameras.

Doctor Who is not screened in Holland and, as Peter Davison later pointed out, most people were interested in knowing what Tristan from *All Creatures Great and Small* was doing dressed in such odd clothes! The make-up for the decaying Omega was achieved using a careful mix of cosmetic adhesives and rice crispies, which were then applied to Davison's face.

Contrary to popular opinion, Amsterdam was always intended to feature in the story, and was not an afterthought to give the crew a holiday. Actually, according to Ron Jones the schedule was quite tough. Ron Jones is well know for the pace of his productions and *Arc of Infinity* was no exception. The cast included some distinguished names, like Leonard Sachs who played the third incarnation of Lord President Borusa. Leonard had been seen before in the series in the 1966 tale *The Massacre*. Ian Collier – chosen by Jones for his distinctive voice – took over from Stephen Thorne as Omega. He was no stranger to *Doctor Who* though, having played the hapless Stuart Hyde in 1972's *The Time Monster*. Also appearing was *The Celestial Toymaker* himself – none other than Michael Gough, playing the traitor Hedin. Paul Jerricho made his first appearance as the Castellan, while future Doctor Colin Baker, played Commander Maxil, and ironically had to shoot his predecessor in episode one's conclusion. This scene was rescreened on BBC's *Nine O'Clock News* when Colin's arrival as the sixth Doctor was announced.

To preserve the surprise return of Omega (for the general public at least) the villain was billed as 'The Renegade' for episodes one and two. Costume designer Dee Robson was responsible for designing the new look Omega costume and mask, which was then constructed by Richard Gregory's Imagineering team. Several headpieces were made for the scene where Omega dissolves. One was inflatable and fitted with pipes through which the fluid resulting from Omega's bonding could be pumped. Naturally this scene had to be recorded in several takes to facilitate the slow degeneration, with Gregory on hand to supervise the operation. The Ergon was also a creation of Gregory's crew, and was based on 'A pile of old bones' – played with some difficulty by actor Malcolm Harvey.

OMEGA REVISUALISED

For continuity reasons, the Time Lord costumes were virtually identical to those seen in previous Gallifrey-based stories. This continuity even applied to the Matrix head circlet worn by Borusa and the Doctor which was produced by the Colour Separation Overlay (CSO) process. For the scene where the Doctor is terminated, dry ice and coloured lights were used, while a recording break was required to remove Peter Davison, so that when finally edited it would appear as though he had vanished. Designer Marjorie Pratt – who has recently returned to work on *Attack of the Cybermen* – made her own interpretation of the decor on Gallifrey, choosing to make the sets elegant but not ostentatious.

Ratings for *Arc of Infinity* were around the eight million mark. Although it was a fall in relation to viewing figures at the beginning of the nineteenth season, this was only seen as a reflection of the general decline in television audiences experienced throughout the industry.

Terrance Dicks was responsible for the very faithful novelisation of the story. Target released the book on the 20th October 1983, using a photograph of the Doctor being held at gunpoint by Hedin, on the cover.

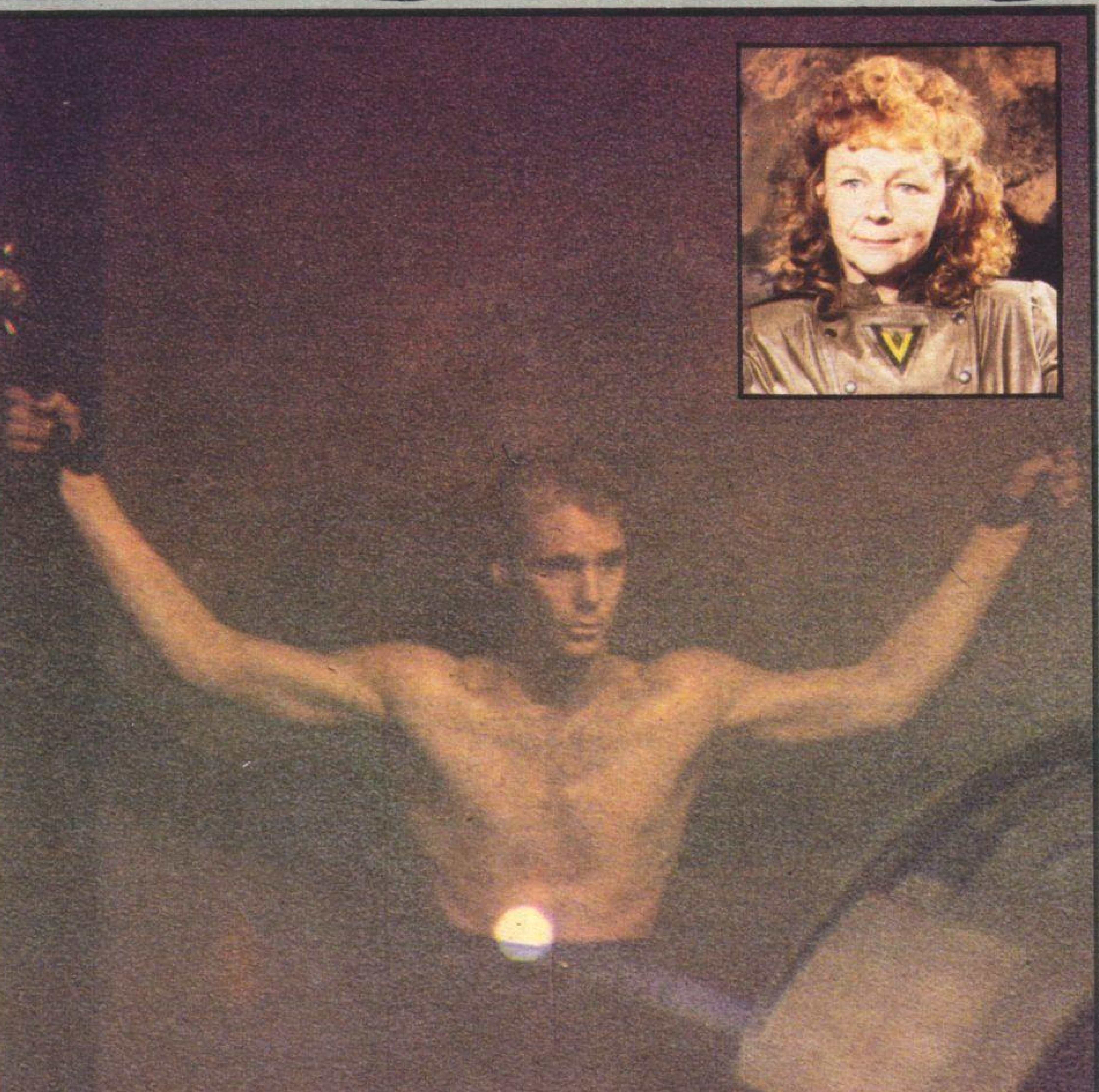
Previewed almost two months before its broadcast on *Saturday Superstore, Arc of Infinity* promised and proved to be a polished, fast paced production in traditional *Doctor Who* style.

Richard Marson

The New seas

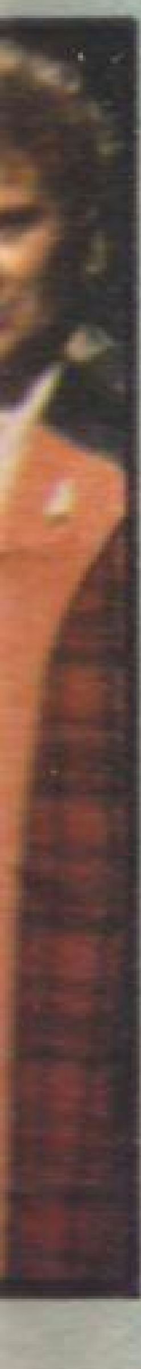
a retros

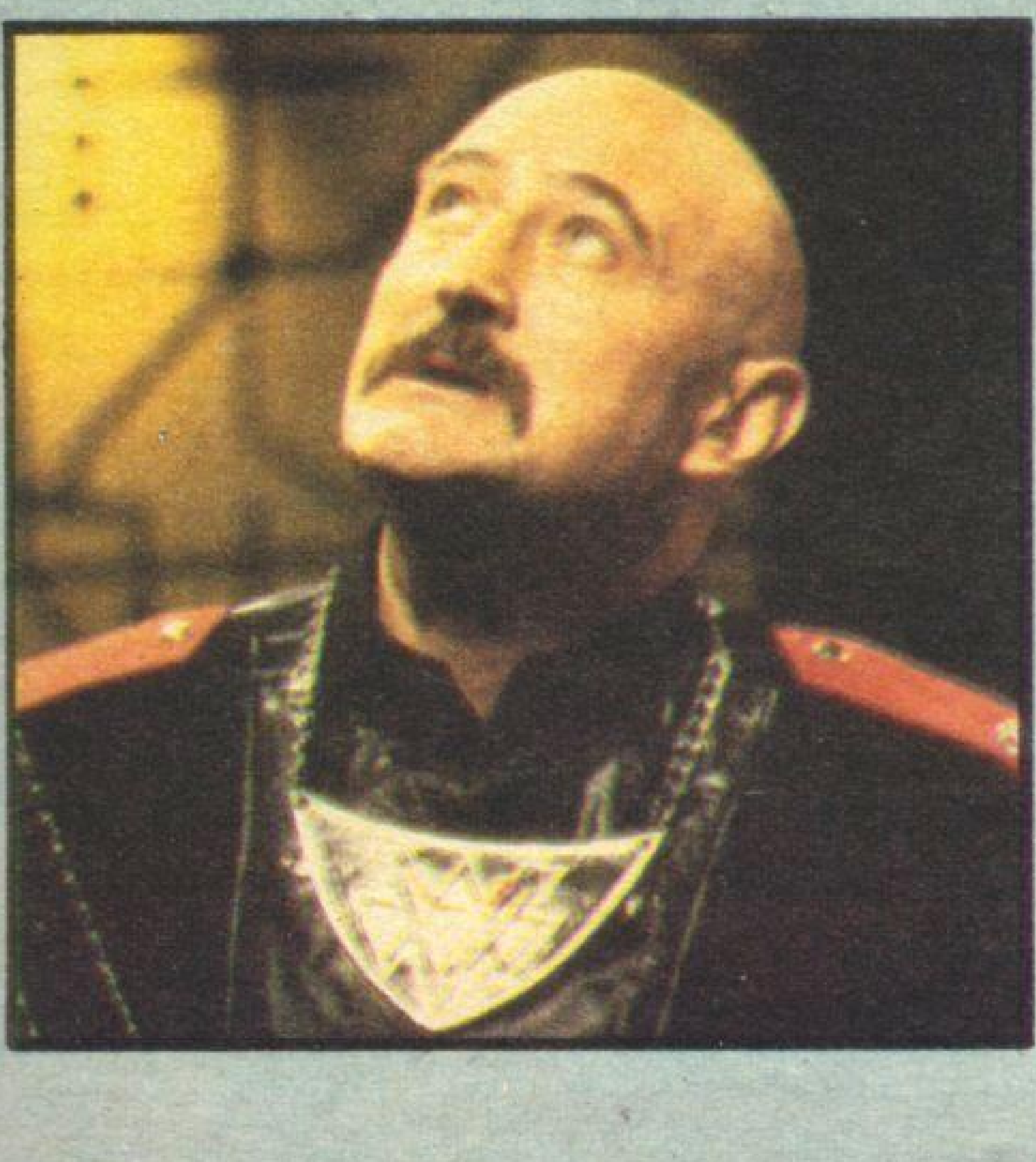
With the start of season will the Doctor's greatest nemesis turn out to be the television viewing 'Moral Majority'?* Gary Russell *looks at* Vengeance on Varos *and* Attack of the Cybermen, *and the large degree of public criticism both stories received for their depictions of violence.



Insert: Sheila Reid as Etta. Left: Jason Connery as Jondar. Right top: The Governor (Martin Jarvis) and Jondar are confronted by the Doctor. Right: The villainous Sil (Nabil Shaban) enters the scene. Below right: Chaif played by Forbes Collins. Below: Jondar and Areta (Geraldine Alexander) join Peri and the Doctor.

on
spective





The term 'video nasty' is one that seems to have become part of the english language as much as pulp fiction' or other popular expressions that attempt to sum up the content of something. Whether *Attack of the Cybermen* or *Vengeance on Varos* fall into the first category depends on your outlook on life and the effects television can have on the viewing public. One asumes that Philip Martin's intention, when he committed to paper such immortal lines as "You're thinking of that infiltrator – he wasn't blind . . . well not at the beginning anyway", or "I want to hear you scream until I'm deaf with pleasure", was to ridicule a society that, whilst using television as the most accessible form of popular culture, remains critical of the dangers inherent in this medium of entertainment.

Taken to its logical extreme, it must seem that the distant future will see people fed, educated and receive leisure via television. Philip Martin clearly saw this idea as an excuse to make a story based around a society where, to keep people contented and docile, they need videos in their houses showing the lowest and most gratuitous forms of entertainment for hours a day. Although at the conclusion of *Vengeance On Varos* the Doctor had successfully put an end to the trade of video torture, is it not possible that he had created more problems for Varos than at first obvious. As Arak and Etta, so well portrayed by Stephen Yardley and Sheila Reid, realise at the story's climax, with no torture to watch, no executions to gloat over and no lethal votes to give, what were they going to do now?

Although beautifully underplayed by Martin Jarvis, the Governor of Varos wasn't a particularly strong man, and just because his people can't kill him everytime he makes a mistake, he's unlikely to suddenly find the inspiration to be a strong, good leader. The only person who made any real sort of decision for himself, with little fear of the outcome, was Maldak when he decided to save Peri and his imperious leader. The Governor considered that Maldak might make Governor eventually – probably not a bad thing if he was. The Doctor's continual interference in the affairs of others might well release the oppressed from evil but rarely has it ever indicated that the consequences of his actions might lead to a worse state of affairs. Here, on Varos, he may just have done that.

Of course, *Vengeance on Varos* wasn't just about the Doctor's attempts to agree with a parliamentary bill about 'video nasties', he was also there to see that Varos received a fair price for its precious minerals. Oddly enough it was Sil's own people that did that, by withdrawing, rather conveniently, from the colonisation. Exactly what happens to Sil is apparently to be revealed in the next season, when the loathsome slug makes a return visit. After all they had been through due to Sil, I'm surprised the Governor didn't at least tip him over or take away the silly translator device. The depiction of evil in this story was possibly one of the greatest in the series' history. It'll take a great many years to find another villain as evil but attractive as Sil – he is a perfect creation and is obviously going to be very popular. What a shame a great many of the viewing public didn't agree – the flood of calls the BBC received is almost unparalelled.

VIOLENCE ON VAROS

One aspect that upset a great many viewers was the somewhat graphic scenes of torture and violence inflicted on the poor old Varosians. Jondar, played by Robin-to-be Jason Connery, was first witnessed screaming as laser beams etched great purple welts into his torso. Enter the complaints – it is wrong to show what we all know to be the hero being hurt like this. Of course no one specifically complains about two guards splashing about in a vat of acid. Similarly, it is horrific apparently to show the Doctor and Jondar (again) being hung by rope, but no one phones to say, "What about the bald guy and mister mashed face getting poisoned *by the Doctor* using those vines?". I wonder if it was these double standards that Philip Martin was both laughing at *and* worrying about when he wrote the script. Whatever the reasons and whatever the consequences of his actions, there is little doubt that to *Doctor Who* fans worldwide, *Vengeance on Varos* was ninety of the most enjoyable and interesting minutes of entertainment seen on television in a very long time. It was well acted (special applause for Nicolas Chagrin in a criminally wasted part until the last ten minutes, and Forbes Collins who oozed villainy in the best Emperor Ming fashion), the sets were delightfully atmospheric and Jan Gibbs music quite unobtrusive. Note the number of dramatic, tense moments that were actually silent – no music, no speech, nothing. In all *Vengeance on Varos* must be a contender for summer repeating this year.

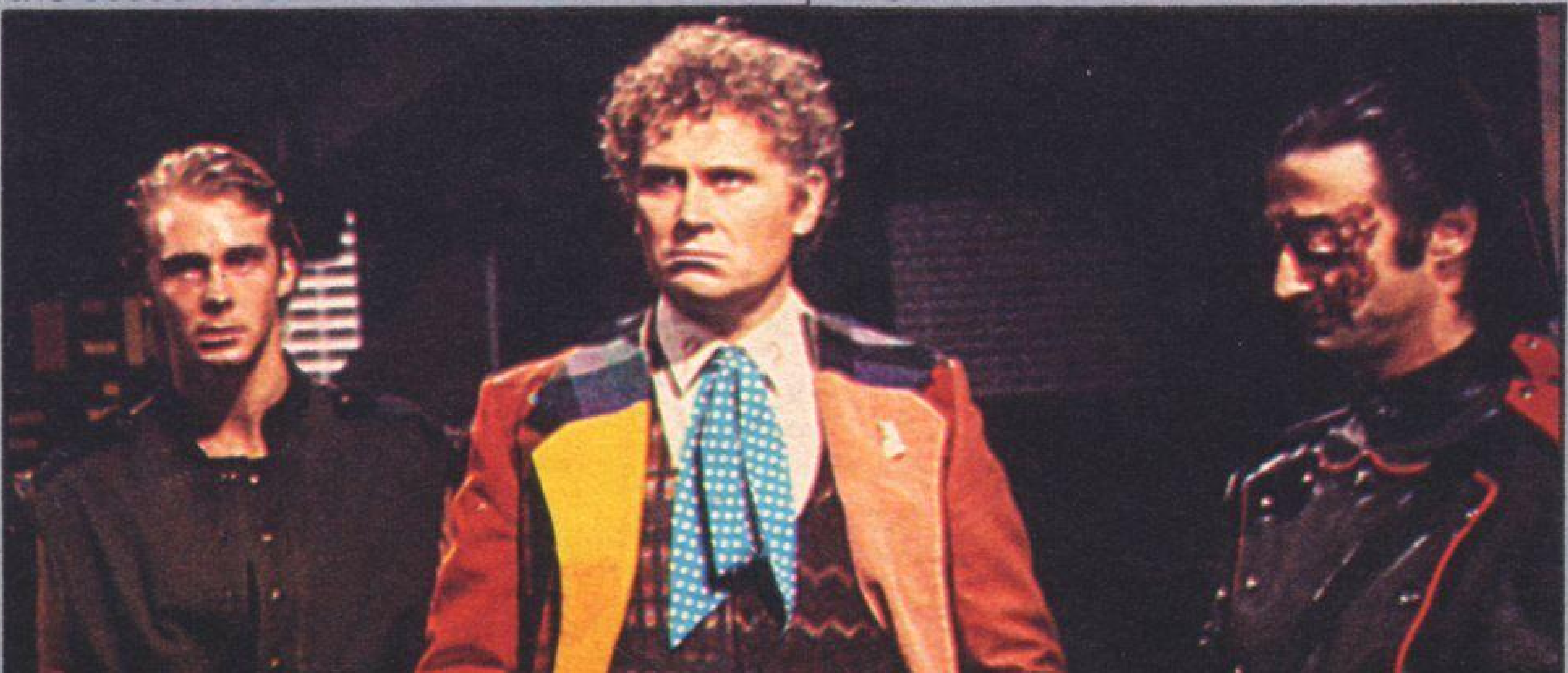
Violence was also the chief complaint aimed by the public at Paula Moore's much publicised *Attack of the Cybermen*. Whilst one lady was content to say she didn't think it was fit for her children's consumption, someone else actually went into specifics (as one assumes Producer John Nathan-Turner intended them to) and moaned ▶

about poor old Lytton having his hands reduced to a bloody pulp. Mr Nathan-Turner is of course both experienced, and very good, at knowing what the public will complain about, and after five years producing the show, he ought to. Maybe the upper echelons at BBC Television Centre will believe that the Producer was right to request a return to Saturday evenings for the show, as indicated by the audience figure of 8-9 million viewers for *Attack of the Cybermen*. This rating is the highest for *Doctor Who* since John Nathan-Turner took over. In today's terms, 9 million viewers, with four channels to choose from (*The A Team* being on one of them) is one hell of a good audience figure. Not bad when you consider that last year, on the week day slot, with Daleks, and a regeneration, the highest figure was 7.9. With Patrick Troughton and the Daleks to come, what odds a 10 million figure by the season's end.

CYBER CONTINUITY?

Attack of the Cybermen was, for a season opener (never the most likely season poll winner), quite superb. Every story has flaws, and Paula Moore's first script had its fair share – although one or two must be attributed to the desire of Messrs Nathan-Turner and Saward to find novel ways of destroying everything that was previously thought invincible. *The Five Doctors* saw the effect of an exploding Dalek. By the end of *Resurrection of the Daleks* the novelty had certainly faded. Likewise *The Five Doctors* saw the Cybermen massacred by a convincing weapon, and being decapitated in every conceivable way. Unfortunately the likelihood of both Russell and Giffiths shooting Cybermen with an ordinary hand gun, at exactly the right place are too remote to the plausible. Just look at the effect machine guns had on the Telosians in *The Tenth Planet* or *Revenge of the Cybermen*.

There were of course one or two *good* 'deaths'; the Cybermen bursting out of the tomb and knocking off another's head, and poor old Cyber Leader Banks ironically walking into the gunfire of both his Lieutenant and his Controller. The Controller, poetically destroyed by Lytton, seemed a little tame, but nevertheless permanent (thank God). Whilst the story was an unconcealed throwback to *The Invasion* with the London sewers and people being half-cybernetic, *Attack of the Cybermen* had enough novelty to place it well above *Earthshock* as both a good story and a good cyber-story. Maybe they are more vulnerable now, but at least they had a purpose in this story other than to be a good audience grabber.



Above: A none-too-pleased Doctor and Jondar the Tortured. Below: The principal Cryons, Rost (Sarah Berger) and Varne (Sarah Greene), from Attack of the Cybermen.

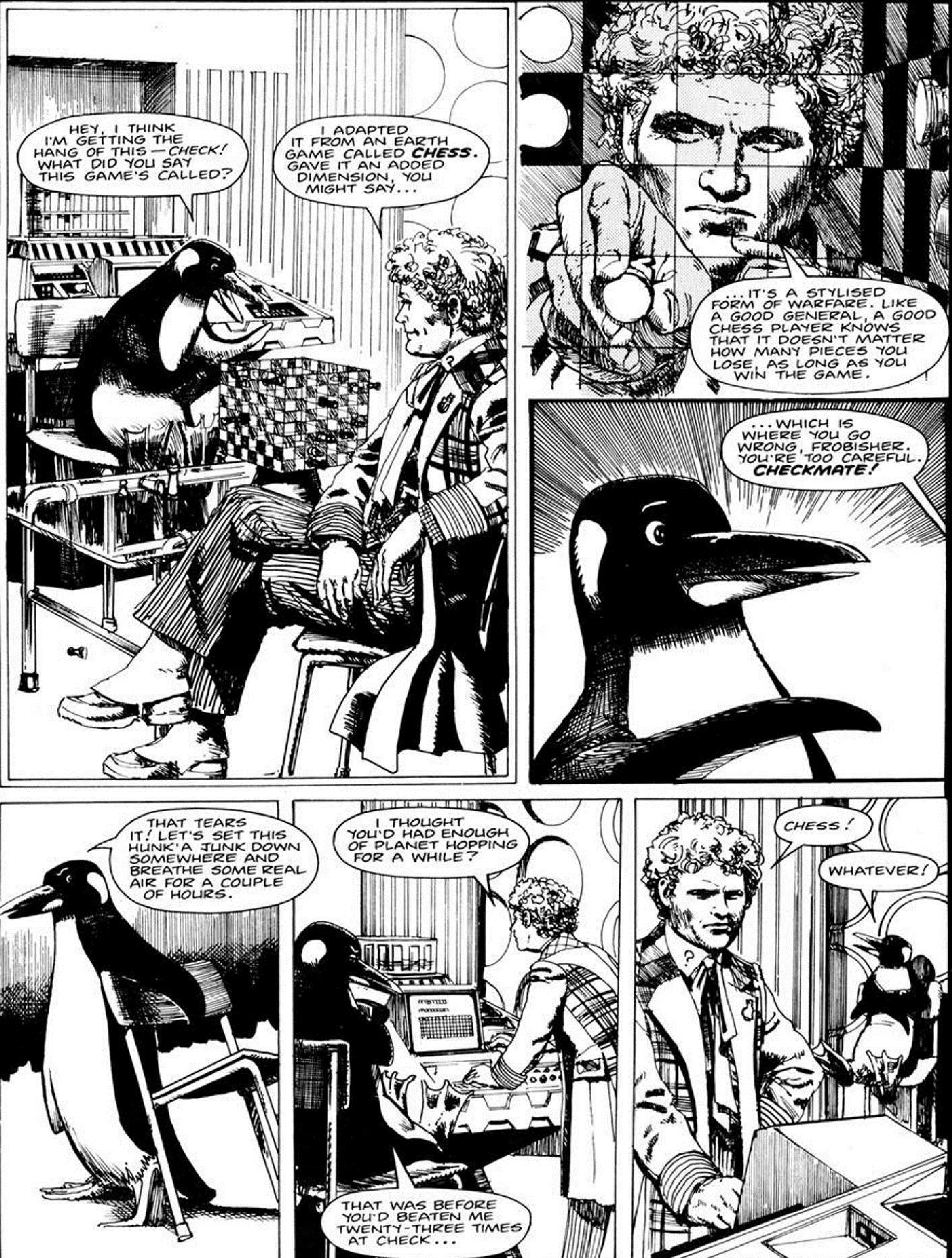
The concept of stopping Mondas being obliterated was clever, but not stressed enough for casual viewers who have never heard of *The Tenth Planet*, and likewise the inclusion of the terrific Cryons was both interesting but not too heavily reliant on past knowledge of the Cybermen. Faith Brown was effective as Flast, if a little underused (but wasn't everyone in this story), but Sarahs Berger and Greene were excellent, the former proving herself as the strong, rebellious leader, and the latter a little more imbued with something lacking in aliens of late, a great sense of humour. "Hello, I'm the Doctor" beams Colin Baker. With a look of contempt Sarah Berger says: "You won't be for much longer if you don't get a move on".

Another important factor in *Attack*'s success was the return of Commander Lytton, a mercenary employed by the Cryons to trick the Cybermen. What was also revealed was that he wasn't employed by the Daleks – a mercenary works for whom he chooses, and Lytton was a Dalek worker by anything but choice. The notion of killing him and his two policemen buddies has prevented any further development of his character, and I suspect that from now until eternity we shall be left wondering Lytton's origins. A shame, as all three men were interesting and could easily have cropped up from time to time. Perhaps with Cybermen, Daleks and Sontarans returning, and the invention of two new potentially returning aliens, ie Sil and The Rani *and* the Master, John Nathan-Turner decided that the universe might be a little overcrowded bringing back the same people over and over again. (But then, why not leave the Master fried on Sarn from *Planet of Fire* – at least that is one less).

Attack of the Cybermen also had the distinction of seeing the series not only return to Saturday teatime, but become a 45 minute show – a move that not only seems to be working, but one long overdue when you consider the pointless cliffhangers that have plagued stories over the last fifteen or so years. Maybe with this new format, and the rather explicit violence, John Nathan-Turner was hoping for the *Juliet Bravo* Saturday slot as opposed to the old *Basil Brush* one. ■

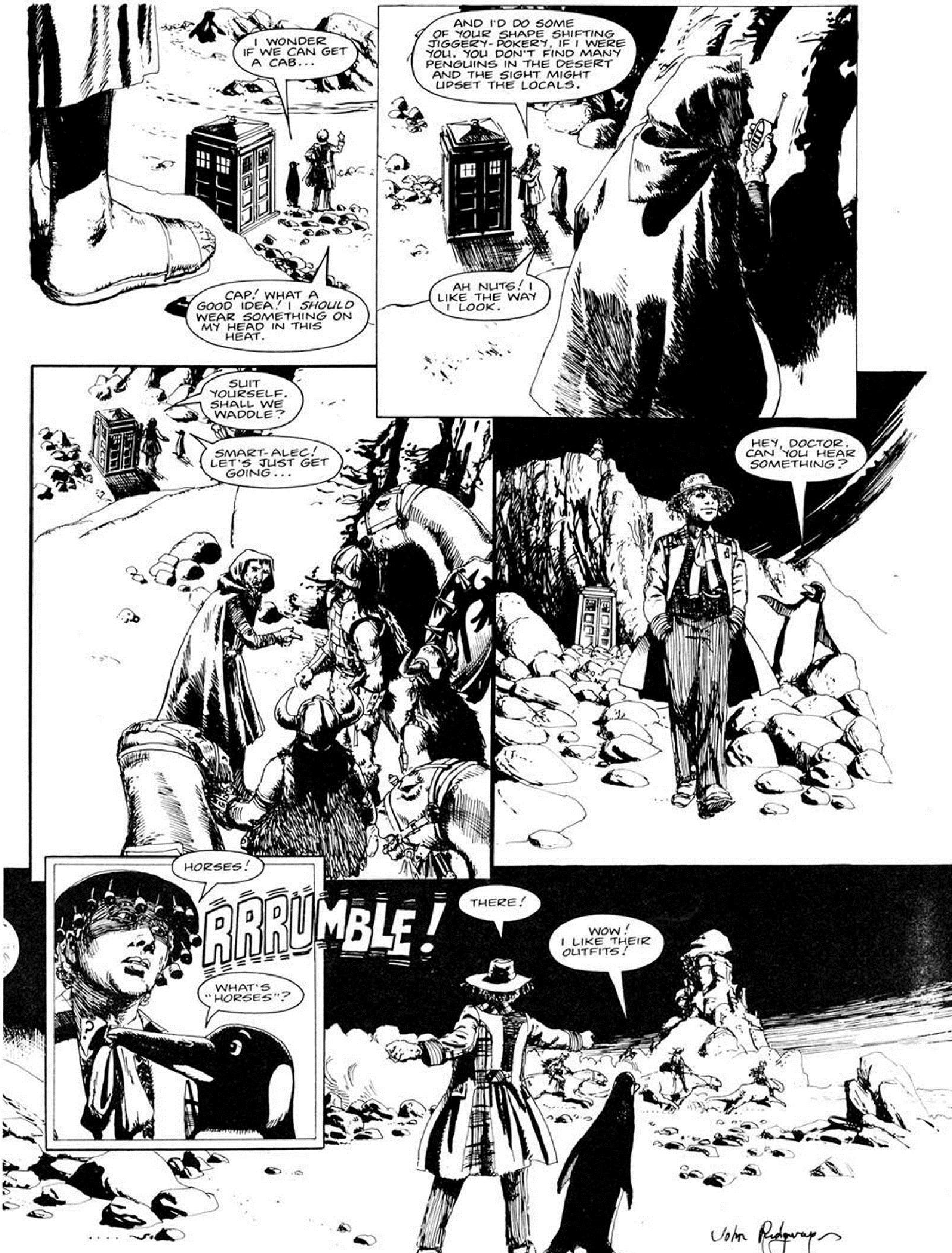
WAR-GAME

PART 1

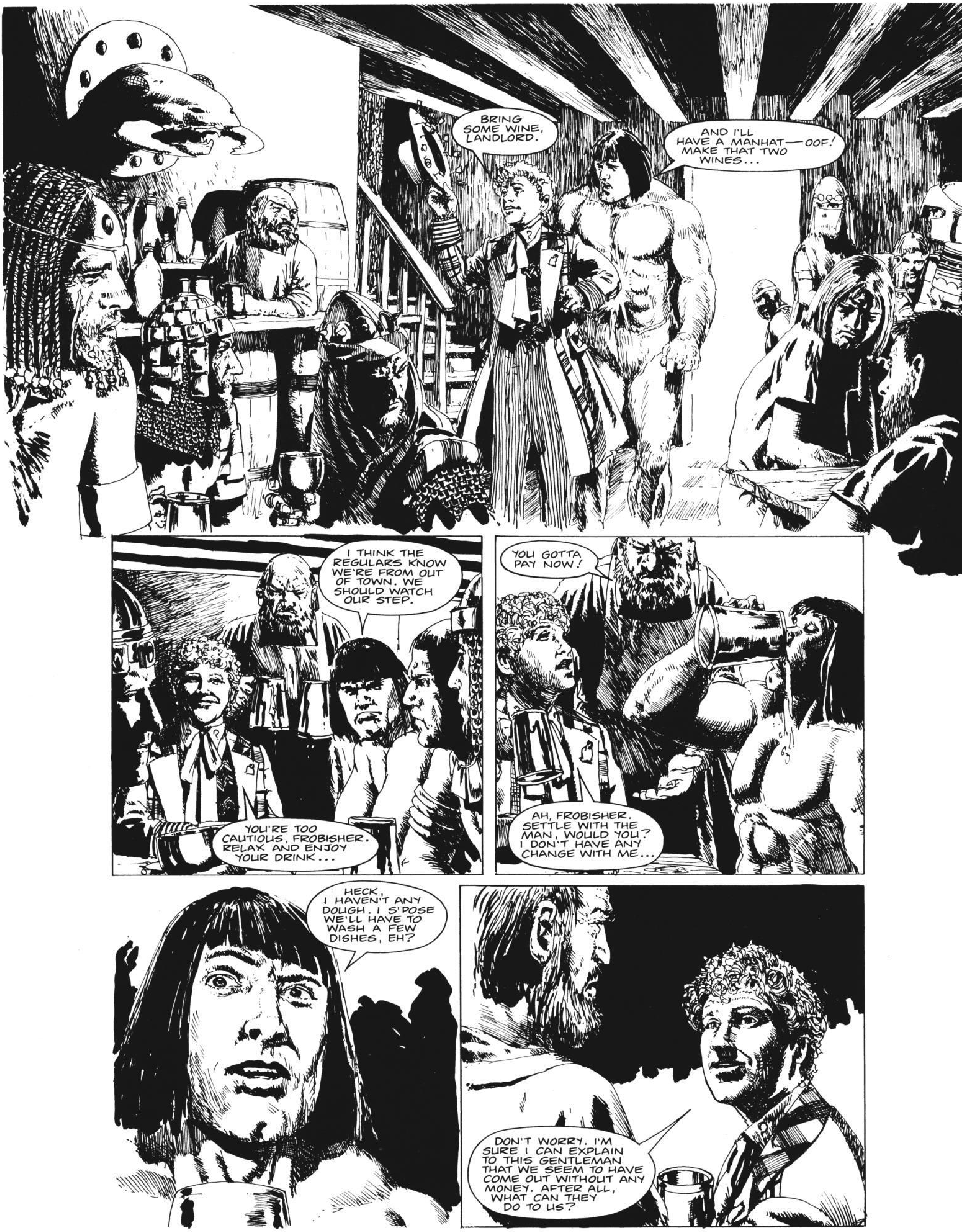

HEY, I THINK I'M GETTING THE HANG OF THIS — CHECK! WHAT DID YOU SAY THIS GAME'S CALLED?
I ADAPTED IT FROM AN EARTH GAME CALLED CHESS. GAVE IT AN ADDED DIMENSION, YOU MIGHT SAY...
... IT'S A STYLISED FORM OF WARFARE. LIKE A GOOD GENERAL, A GOOD CHESS PLAYER KNOWS THAT IT DOESN'T MATTER HOW MANY PIECES YOU LOSE, AS LONG AS YOU WIN THE GAME.
... WHICH IS WHERE YOU GO WRONG, FROBISHER. YOU'RE TOO CAREFUL. CHECKMATE!
THAT TEARS IT! LET'S SET THIS HUNK'A JUNK DOWN SOMEWHERE AND BREATHE SOME REAL AIR FOR A COUPLE OF HOURS.
I THOUGHT YOU'D HAD ENOUGH OF PLANET HOPPING FOR A WHILE?
THAT WAS BEFORE YOU'D BEATEN ME TWENTY-THREE TIMES AT CHECK...
CHESS!
WHATEVER!

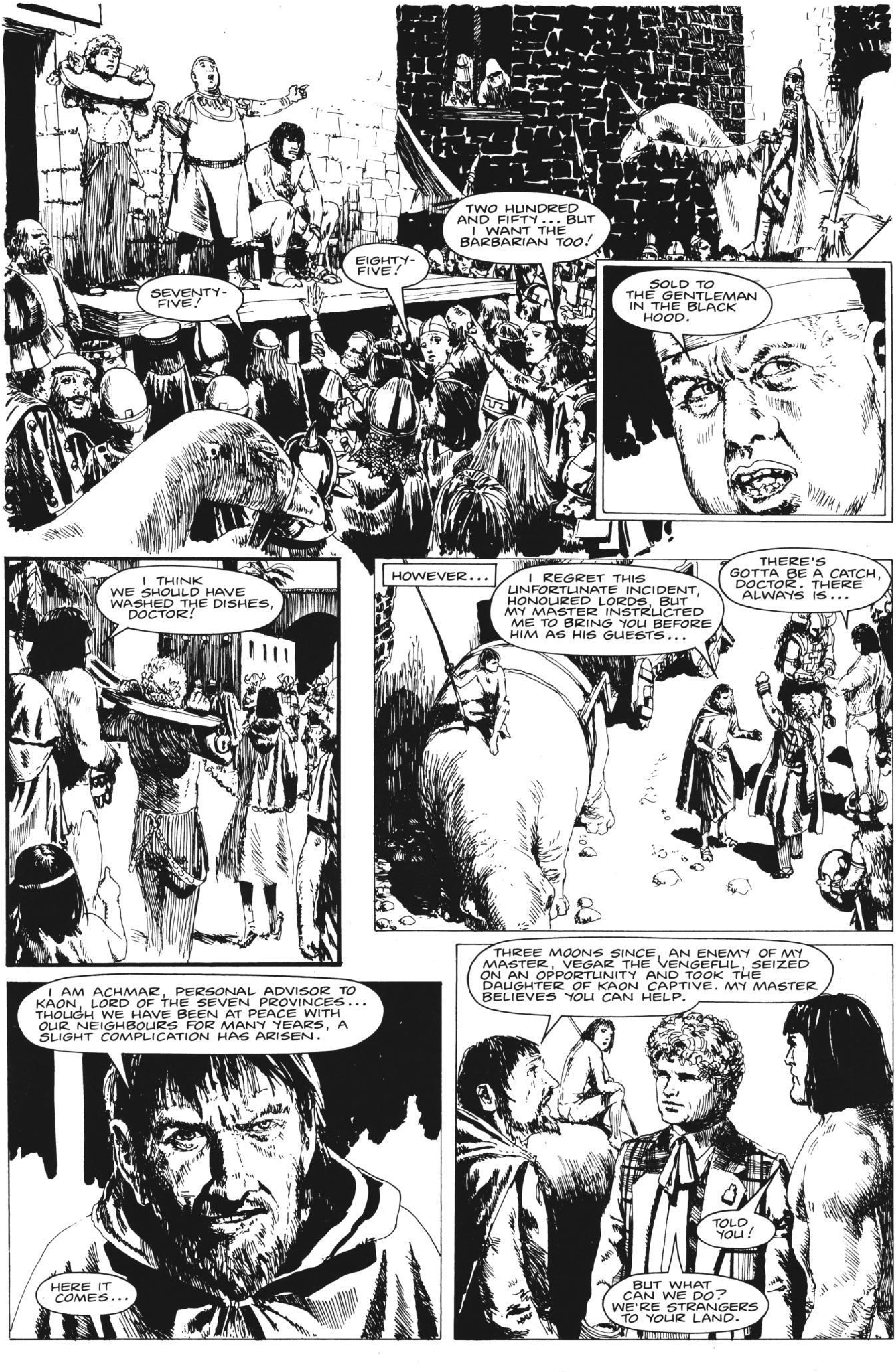
SCRIPT: ALAN McKENZIE ART: JOHN RIDGWAY EDITOR: IAN RIMMER

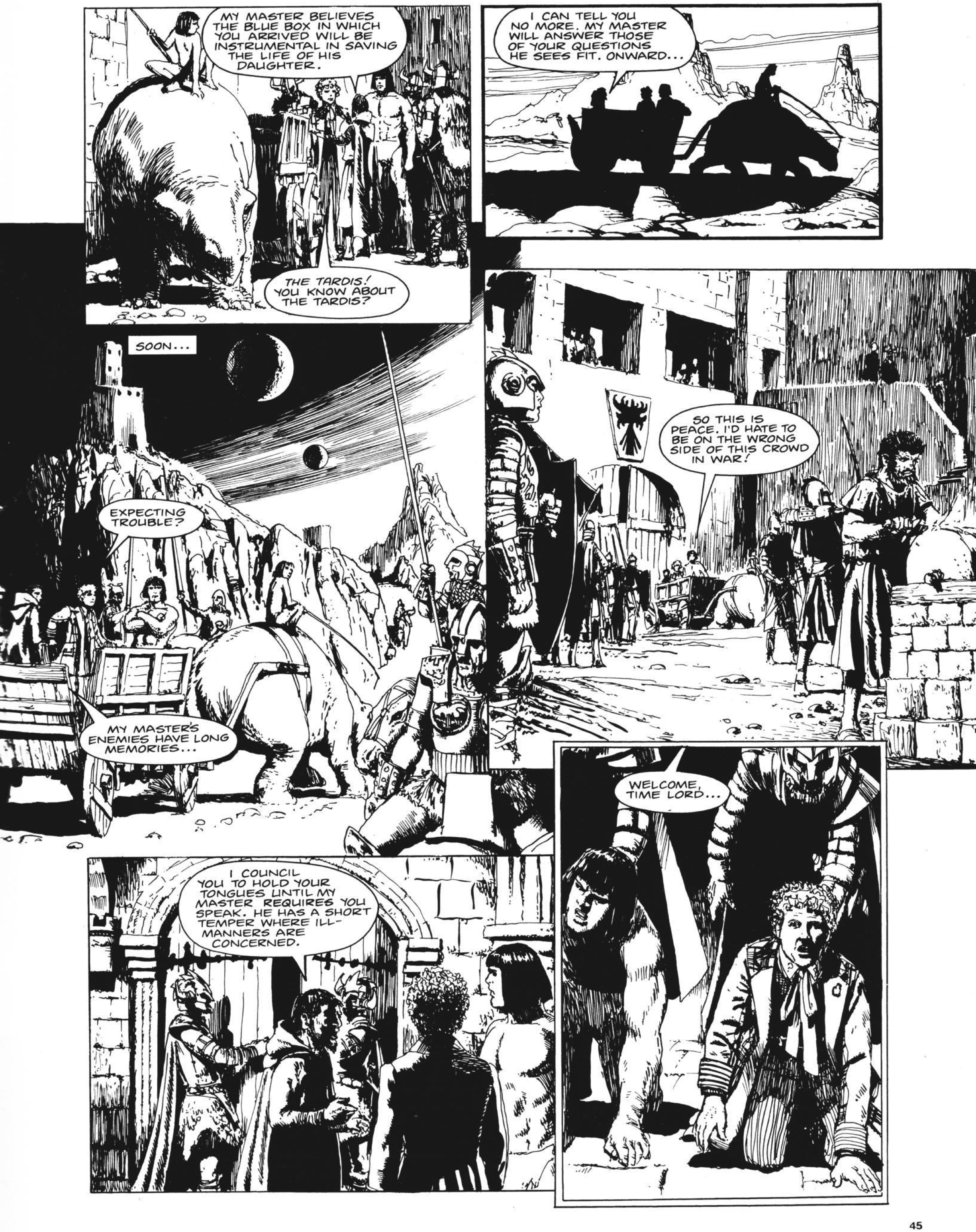
IT'S THE ODDEST THING. OUR NEAREST SET-DOWN POINT IS A PLANET CODED U-235. LOCAL NAME, ACTINON. SUN, SAND, UNTECHNOLOGICAL SOCIETY. IDEAL SPOT FOR A SHORT BREAK. BUT THE SCANNERS SHOW TRACES OF SOPHISTICATED ELECTRONIC ACTIVITY...
UH-OH. MISTER I-LOVE-A-MYSTERY IS BACK IN BUSINESS. FORGET IT, DOCTOR. IT'S LIKELY IT'S JUST A MALFUNCTION.
PERHAPS...LOOKS PEACEFUL ENOUGH, DOESN'T IT? SHALL WE GO INTO TOWN AND SIP SOMETHING LONG AND COOL IN THE SHADE?
WE'LL NEED IT AFTER THE THREE MILE HIKE ACROSS THAT BLISTERING DESERT. COULDN'T YOU HAVE PUT DOWN A LITTLE CLOSER?
I DON'T THINK SO. THE APPEARANCE OF THE TARDIS OUT OF THIN AIR HAS THE MOST UNSETTLING EFFECT SOMETIMES.

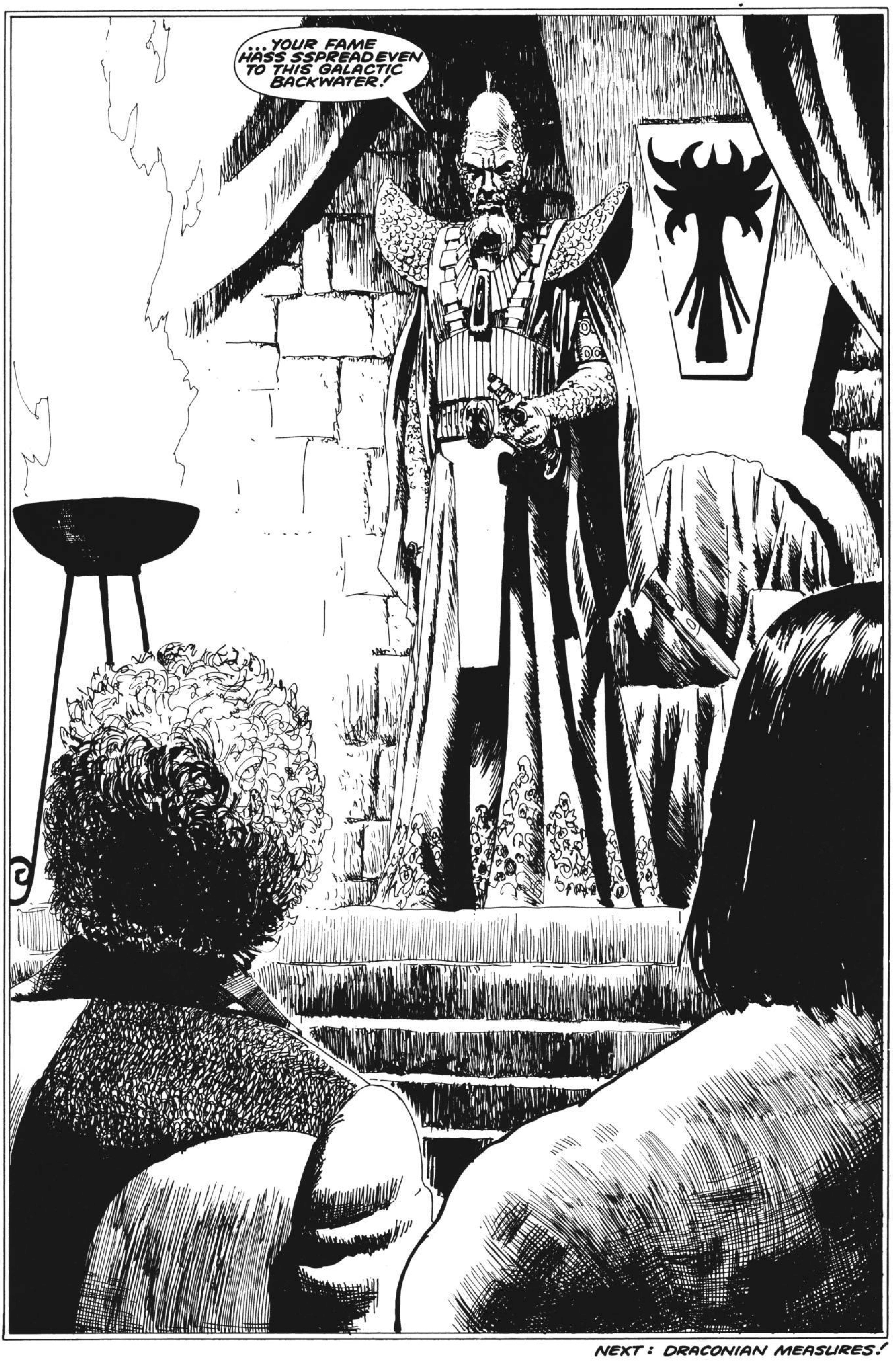

I WONDER IF WE CAN GET A CAB...
CAP! WHAT A GOOD IDEA! I *SHOULD* WEAR SOMETHING ON MY HEAD IN THIS HEAT.
AND I'D DO SOME OF YOUR SHAPE SHIFTING JIGGERY-POKERY, IF I WERE YOU. YOU DON'T FIND MANY PENGUINS IN THE DESERT AND THE SIGHT MIGHT UPSET THE LOCALS.
AH NUTS! I LIKE THE WAY I LOOK.
SUIT YOURSELF. SHALL WE WADDLE?
SMART-ALEC! LET'S JUST GET GOING...
HEY, DOCTOR. CAN YOU HEAR SOMETHING?
HORSES!
RRRUMBLE!
WHAT'S "HORSES"?
THERE!
WOW! I LIKE THEIR OUTFITS!
John Ridgway

NOW THERE'RE THREE CHAPS IN ONE AWFUL HURRY...
AND...
HOW D'YA LIKE THE NEW ME, DOCTOR?
GAUDY, FROBISHER, VERY GAUDY.
A SHORT WALK LATER...
I WONDER WHERE WE CAN GET SOMETHING TO DRINK...
FUN FOR ALL THE FAMILY! ONLY FIVE— UMPHH!
PUSH OFF, BUD!
HOW ABOUT UP AHEAD?
YES... THIS LOOKS A LIKELY PLACE...


BRING SOME WINE, LANDLORD.
AND I'LL HAVE A MANHAT—OOF! MAKE THAT TWO WINES...
I THINK THE REGULARS KNOW WE'RE FROM OUT OF TOWN. WE SHOULD WATCH OUR STEP.
YOU'RE TOO CAUTIOUS, FROBISHER. RELAX AND ENJOY YOUR DRINK...
YOU GOTTA PAY NOW!
AH, FROBISHER. SETTLE WITH THE MAN, WOULD YOU? I DON'T HAVE ANY CHANGE WITH ME...
HECK, I HAVEN'T ANY DOUGH. I S'POSE WE'LL HAVE TO WASH A FEW DISHES, EH?
DON'T WORRY. I'M SURE I CAN EXPLAIN TO THIS GENTLEMAN THAT WE SEEM TO HAVE COME OUT WITHOUT ANY MONEY. AFTER ALL, WHAT CAN THEY DO TO US?


SEVENTY-FIVE!
EIGHTY-FIVE!
TWO HUNDRED AND FIFTY... BUT I WANT THE BARBARIAN TOO!
SOLD TO THE GENTLEMAN IN THE BLACK HOOD.
I THINK WE SHOULD HAVE WASHED THE DISHES, DOCTOR!
HOWEVER...
I REGRET THIS UNFORTUNATE INCIDENT, HONOURED LORDS, BUT MY MASTER INSTRUCTED ME TO BRING YOU BEFORE HIM AS HIS GUESTS...
THERE'S GOTTA BE A CATCH, DOCTOR. THERE ALWAYS IS...
I AM ACHMAR, PERSONAL ADVISOR TO KAON, LORD OF THE SEVEN PROVINCES... THOUGH WE HAVE BEEN AT PEACE WITH OUR NEIGHBOURS FOR MANY YEARS, A SLIGHT COMPLICATION HAS ARISEN.
HERE IT COMES...
THREE MOONS SINCE, AN ENEMY OF MY MASTER, VEGAR THE VENGEFUL, SEIZED ON AN OPPORTUNITY AND TOOK THE DAUGHTER OF KAON CAPTIVE. MY MASTER BELIEVES YOU CAN HELP.
TOLD YOU!
BUT WHAT CAN WE DO? WE'RE STRANGERS TO YOUR LAND.


MY MASTER BELIEVES THE BLUE BOX IN WHICH YOU ARRIVED WILL BE INSTRUMENTAL IN SAVING THE LIFE OF HIS DAUGHTER.
THE TARDIS! YOU KNOW ABOUT THE TARDIS?
I CAN TELL YOU NO MORE. MY MASTER WILL ANSWER THOSE OF YOUR QUESTIONS HE SEES FIT. ONWARD...
SOON...
EXPECTING TROUBLE?
MY MASTER'S ENEMIES HAVE LONG MEMORIES...
SO THIS IS PEACE. I'D HATE TO BE ON THE WRONG SIDE OF THIS CROWD IN WAR!
WELCOME, TIME LORD...
I COUNCIL YOU TO HOLD YOUR TONGUES UNTIL MY MASTER REQUIRES YOU SPEAK. HE HAS A SHORT TEMPER WHERE ILL-MANNERS ARE CONCERNED.


...YOUR FAME HASS SSPREAD EVEN TO THIS GALACTIC BACKWATER!

NEXT: DRACONIAN MEASURES!

VENGEANCE ON VAROS

WANTED!

TO SAVE THE WORLD!

JOIN THE INTERNATIONAL *GHOSTBUSTERS* CLUB AND RECEIVE:

- ☆ A Personal Membership Card
- ☆ The Official GHOSTBUSTER Metal Badge
- ☆ A Certificate of Anti-Paranormal Proficiency
- ☆ A One-year Subscription to the Quarterly Newsletter
- ☆ 4 "This Property Protected by GHOSTBUSTERS" Colour Stickers

To become a member of the International GHOSTBUSTERS Club please send a cheque/postal order made payable to: *GHOSTBUSTERS* £5.95 inclusive.
Post to: GHOSTBUSTERS, 16 Queens Gardens, Hendon Central, London NW4

CERTIFIED GHOSTBUSTERS

Fantasy Traders, PO Box 8278, Pittsburgh, PA. 15218

I AIN'T 'FRAID OF NO GHOST!!

So please make me a *Certified Ghostbuster*

Enclosed is a cheque/postal order for £5.95 inclusive of postage & packing made payable to:

GHOSTBUSTERS,
16 Queens Gardens
Hendon Central
London NW4

★ ★ ★

Please allow at least 28 days for delivery.

© Columbia Pictures Industries Inc. All rights reserved

BLOCK CAPITALS PLEASE

NAME ....

ADDRESS ....

....

....

.... AGE ....

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★